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captain's log

Stardate: 658524



I've often wondered how Kirk, Picard, Sisko, Janeway, and Archer ever find time to make an entry in their respective logs. Generally caught in the midst of some galling-threatening conversation, they still manage to recall the exact stardate and time the trouble all started, while calmly relating the sequence of events that has backed their ship and crew into a potentially devastating corner.

The only answer can be that they file these reports after all the dust has settled, and it must be a tall order to remember all the details. I can picture the scene now - Kirk sits in his cabin following another successful mission, but for the life of him he can't remember which mysterious alien goddess he kissed, or when... As ever, he turns to trusted friend Leonard McCoy for help. Bones raises a sardonic eyebrow and retorts, "I'm a doctor, Jim, not a personal assistant!"

Then again, the log is probably the least of a captain's worries, and in this issue we take a look at the life-or-death decisions every commanding officer must make over the course of a career in Starfleet. We also explore the perils of maintaining a quadrant-spanning empire, meet an unexpected space trilogy, talk to *Enterprise* showrunner Manning Lorne, and make a trip to New York's 2012 log film.

Oh, and then there's the matter of a little chat we had with a certain television legend...

You might notice a few other changes in your favorite magazine this issue. All we know for certain is that the janitor had an unfortunate accident with a tub of Rod Hatter that someone had left in the refrigerator, and now we find ourselves in an alternate timeline where everything seems familiar yet somehow strangely different. I appear to be about a decade younger, for example, and more devastatingly handsome and witty than ever. Then again, I am on the holodeck.

Buckle up, let's see what's out there.

Ch

Christopher Cooper
Editor

If you have anything to say about the magazine, or have comments about *Star Trek* in general, please email us at stardate@magazine11.co.uk or stardate@magazine11.co.uk, or write to *Star Trek Magazine*, 144 Southwark Street, London SE13 3UP

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"I ADMIRE HIM AND I RESPECT HIM.
I WOULD RATHER BE IDENTIFIED WITH SPOCK
THAN ANY OTHER CHARACTER ON TELEVISION."


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Take a voyage through Star Trek's past, in our new archive feature. From Kirk to the Voyage Home, the original Enterprise crew found themselves undertaking an epic odyssey across the stars.

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status report

News from across the *Star Trek* Universe

THE BEST OF BOTH WORLDS

It's the crossover that has fueled the dreams of fans since the sixties, but few thought could ever happen. Now, thanks to a unique collaboration between IDW, CBS, and BBC Worldwide, the crew of the most famous starship in sci-fi history goes head to head with the crew of the most famous time-traveling blue box in sci-fi history.

Launching in May, "Star Trek: The Next Generation/Doctor Who: Assimilation?" will feature fan-favorite Trek villains the Borg versus Doctor Who's similarly cybernetic foe the Cybermen, as the mechanical monsters form an uneasy alliance resulting in potential disaster for all humanity. Captain Jean-Luc Picard and the crew of the U.S.S. *Enterprise* find themselves joining forces with the Doctor

and his companions, with the fate of the galaxy hanging in the balance.

For those Trek fans that aren't familiar with the venerable British TV legend, *Doctor Who* follows the adventures of a mysterious time-traveler and his human companions as they boldly travel through time and space, exploring strange new worlds and... trust us, you'll love it.

Doctor Who's latest season delivered record ratings for BBC America, and it was the most downloaded full TV season of 2011 on the U.S. iTunes Store. In 2013, the show celebrates its 50th anniversary, and there is talk of a movie to be directed by Harry Potter helmer David Yates. When the project was announced on February 13, 2012, shortly before online fan forums went into meltdown, Liz Kalodner of CBS

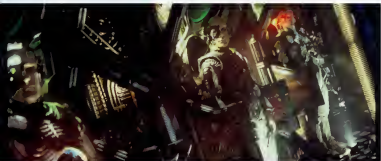
Consumer Products said "By joining these two sci-fi powerhouses, fans will be taken on the ultimate adventure through time and space."

This eight-issue series will be written by Scott and David Tipton, the authors of the critically acclaimed "Star Trek: Reformation", with a helping hand from longtime *Doctor Who* writer Tony Lee, and will feature fully painted artwork by L.K. Woodward (*Fallen Angel*). *Star Trek Magazine* caught up with the creative team and IDW editor Denton Tipton to find out more.

STM: Who came up with the original idea to bring these legendary sci-fi universes together?
Denton Tipton: A crossover between these two franchises has been dreamed of since both existed, but the genesis of this book was a meeting with BBC Worldwide during Comic Con International last year. Since Matt Smith had been firmly established as the Doctor, BBC Worldwide was ready to explore new opportunities. One of our proposals was a crossover. BBC Worldwide was very excited about the idea, and the overwhelmingly positive response for the *Star Trek*/Region of Super-Nomans announcement at that show made it very obvious which franchise to shoot for.

STM: Was there any resistance from CBS or the BBC, and how much input have each had in the direction of the project?

Denton Tipton: Resistance is futile. Sorry,





couldn't help myself. Both CBS and BBC Worldwide have been very supportive from the start. Neither imposed a directive for the project, but both have been working very closely with us during the development to make sure everything is appropriate and fits with both franchises. It's been exhaustive and exhausting, but it's all going to pay off when the first issue hits fans' hands.

STM: Can you give us any hints as to how the TARDIS winds up on the *Enterprise*-O, how Worf handles the breach in security (and the very neo-Starfleet nature of the Doctor, T'Pol, and Amy), and what dangers the combined crews will face? Might the Borg and the Cybermen be having an 'assimilate-off'...

Scott Tipton: Yes, Worf probably wouldn't like it much, would he? As far how the TARDIS winds up on the *Enterprise*, let's just say it doesn't use the shuttle bay and leave it at that...

And an "assimilate-off"? I can definitely maybe confirm that it won't be happening. Maybe.

Tony Lee: Magical forces transport the Doctor and his crew into the Ten Forward bar where the Doctor teaches Gusan the Corgi. Worf brings the shots, Data drinks them because they are 'green', and shenriqans ensue. Perhaps. Probably not. Let's just say that when the Doctor arrives anywhere, it's usually instantaneous. Shields? What shields?

David Tipton: Maybe Worf is not yet in charge of security. We will have to see...

JK Woodward: I can only tell you it will look stellar! I'm using a painstakingly time-intensive watercolor/gouache painting style for these pages to give the fans a photorealistic look with accurate likenesses of our favourite characters.

STM: Given there have been eleven Doctors so far, and several *Enterprise* crews (not forgetting *PDS* and *Voyager*), is there any likelihood we might see past Doctors turning up at different points in the Trek timeline?

Scott Tipton: That would be very interesting, wouldn't it? Hmmmm...

David Tipton: Anything could happen.

Tony Lee: Nah, nobody would want THAT, sorry...? Guys? Guys?

Worin: Christopher Cooper



TOP TRUMP

Original *Sulu* actor George Takei spent the early part of 2002 vying to become Donald Trump's *Celebrity Apprentice*.

Competing against the likes of Debbie Gibson, Tim Allen, Arsenio Hall, Clay Aiken, Pease Gillette, and the Incredible Hulk himself, Lou Ferrigno, the stars of the latest *Celebrity Apprentice* season were also raising funds for their respective charities. Takei's charity is one he's spoken about often in the pages of this very magazine, the Japanese American National Museum, which he helped found and previously served as chairman of the board. We'll be sure, next issue, to update you on how Takei fared on *Celebrity Apprentice*!



KOENIG'S COMICS

Star Trek's legendary Chekov, Walter Koenig, is currently wearing a different get familiar hat. Years ago, Koenig created the comic book series *Koenig*. Well, now he's back with *Things to Come*, a dream and ding vampire series, which is to say it's as far removed from the world of swooning, sparkly Twilight-esque vamps as, er, humanly possible.

Bluewater Comics published Issue #1 of *Things to Come* several months back and hopefully by the time you read this, Issues #2 and #3 of the intended four-part series will be available at a comic book store near you. Koenig also just shot a cameo for a film called *Obsession*, due out this summer, and wrote and co-stars with fellow genre vet Keri Jefferson Jr. in a short film entitled *Numbat*. *Numbat* is currently on the festival circuit.



OSCAR TIME

Veteran actor Christopher Plummer, who so brilliantly portrayed the Shakespeare-quoting General Chang in *Star Trek VI: The Undiscovered Country*, has been collecting awards for his role in the movie *Beginners*.

Plummer's portrayal of Hal, an elderly widower who announces to his son (Ewan McGregor) that he is gay, bagged him the Oscar for Best

Supporting Actor at this year's glamorous ceremony, to add to his recent Golden Globe and a BAFTA win. Not slowing down at age 82, Plummer has signed on to co-star opposite former *Deep Space Nine* recurring guest Frank Langella in *Muhammad Ali's Greatest Fight*, an upcoming HBO original film. Plummer will play U.S. Supreme Court Associate Justice John Marshall Harlan II.



REAL ESTATE

We'd love to know what he paid for it way back in 1966, but the Westwood, California, home that Leonard Nimoy and his first wife, Sandra Zober Nimoy, purchased when he was playing Spock on the original *Star Trek* series recently sold for \$1.95 million (\$65). Zober—the mother of Nimoy's children Julie and Star Trek: *The Next Generation* director Adam—kept the house after she and Nimoy divorced in 1982, and remained there until she passed away in April, 2011.



TO BOLDLY GAME

Star Trek goes boldly into gameplaying territory with a new adventure from Paramount Digital Entertainment and award-winning developer Big Fish Games. Following on from the 2009 movie, and destined for the Xbox 360, PlayStation 3, and Windows PC, the stand-alone story follows Kirk and Spock on an action-packed quest to save the galaxy from an all-conquering enemy.



"*Star Trek* challenges the boundaries of co-op gameplay with a galactic adventure that gamers and fans have never experienced," said Tom Lesinski, President of Paramount Digital Entertainment. "Working closely with the *Star Trek* filmmaking team throughout development, the game is sure to deliver AAA production values, a wide variety of gameplay and all the action you would expect from the hit franchise. This will be the definitive *Star Trek* gaming experience."

Featuring voice talent from the 2009 movie, the game is expected to hit stores in March 2013.



MOVIE LEGENDS RETURN

It's been a while since we've heard from Nicholas Meyer or Douglas Trumbull, but both have recently returned to the movie business.

Meyer directed *Star Trek II: The Wrath of Khan*, co-wrote *Star Trek III: The Voyage Home*, and co-wrote and directed *Star Trek VI: The Undiscovered Country*, but his only recent credits have been *Elly* and *The Heisenberg Conspiracy*, both of which he wrote and which were released, respectively, in 2000 and 2006. That's about to change, though, as Bruce Beresford, who directed *Driving Miss Daisy* and *Reindeer Games*, will call the shots on a Meyer-scripted drama entitled *Talisman*. The story centers on real-life tragic events that occurred at the home of American architectural legend Frank Lloyd Wright.



Douglas Trumbull, the special effects wizard who won Oscars for his work on *Star Trek: The Motion Picture*, *Blade Runner*, and *Close Encounters of the Third Kind*, was honored in February with a special achievement Oscar at the Academy of Motion Picture Arts and Sciences' Scientific and

Technical Awards dinner. That came on the heels of another ceremony a week prior in which he was celebrated for his life's work by the Visual Effects Society. Though he left Hollywood after his experience on the doomed film *Brainstorm*, Trumbull is apparently working on a new project from his home in Massachusetts. According to the Associated Press, he intends to direct his own film at 120 frames-per-second to fulfill what he described as the goal for himself and director Stanley Kubrick on 2001: A Space Odyssey of creating an "immersive experience that took you into space, and made you a participant in the movie." Most films are shot at 24 frames per second, and it's his belief that higher speeds will result in a brighter and sharper image and, ultimately, a better theatrical experience.

sensor log

Star Trek alumni on Stage and Screen

Compiled by Ian Spelling

Star Trek talent can be found pretty much everywhere, if you know where to look. To put it all in perspective for you, we've run a full sensor sweep of upcoming appearances, events and conventions featuring Star Trek favorites from across the franchise.

STAGE AND SCREEN



William Shatner recently wrapped touring his one-man stage show, *Shatner's World... We Live In It*. A hit with both critics and fans alike, at the time of going to press we're awaiting news of whether the tour will be extended or reach international shores.



May

May 25, 2012 - Alice Eve, who's currently shooting the *Star Trek* sequel, appears in *Men in Black 3*, which opens on this day. Eve plays the younger version of Emma Thompson's character 'Q', head of the MIB. The film stars Will Smith and Tommy Lee Jones.

May 1 - 20, 2012 - Bebe Neuwirth, who guest-starred as Leland in the *Star Trek: The Next Generation* episode "First Contact," is back on stage. The actress stars alongside Christine Ricci in an off-Broadway production of William Shakespeare's *A Midsummer Night's Dream*, which opened in April and will run through May 20.

May 1 onwards - *The Best Man*, by Gore Vidal, is currently running on Broadway and it features a who's who of top talent, including James Earl Jones, Eric McCormack, Candice Bergen, Angela Lansbury, John Larroquette, and Michael McKean. *Star Trek* fans will recall that Larroquette played the Klingon Maltz in *Star Trek II: The Wrath of Khan* (and co-starred with William Shatner as Boston Lego) and that McKean guest-starred as the Cicerone in "The Thine" episode of *Star Trek: Voyager*.

June

8 June 2012 - *Prometheus* is hits theaters. The movie is a sci-fi epic that reportedly has *Alien* in its DNA, a supposition supported by the participation of *Alien* director Ridley Scott, who's once again in the director's chair. Scott worked from a script by Damon Lindelof, who also co-produced the film.

June 29, 2012 - Dwayne Johnson, once known as the Rock, stars in *G.I. Joe: Retaliation*, in theaters today. Johnson, back doing his days as a wrestling superstar, guest-starred as "The Champ" in the *Star Trek: Voyager* episode "Thanka."



July

July 3, 2012 - Veteran composer James Newer will be represented on the big screen by *The Amazing Spider-Man*, which opens on this day. Horner realized the scores for *Star Trek II: The Wrath of Khan* and also *Star Trek III: The Search for Spock*, along with many other scores, including those for *Apollo 13*, *A Beautiful Mind*, and *Avatar*.

20 July 2012 - *The Dark Knight Rises*, the last installment in the *Batman* series of films directed by Christopher Nolan, opens. Tom Hardy, who co-starred as Shinxen in *Star Trek: Nemesis*, plays the main villain, Bane. Also reportedly in the film is Brett Cullen, appearing as a character named Lodge. Cullen guest-starred as Doral in the *Deep Space Nine* episode "Menand."



August

August 1, 2012 – Patrick Stewart will provide the voice of a character named Tugg in the animated musical *Dorothy of Oz*, which opens today. He joins a cast that includes Lea Michele, Megan Hilty, Martin Short, Hugh Dancy, and TVQ guest Kellogg Grammer, who played Captain Morgan Bakerson in "Louse and Effect."

August 3, 2012 – *Tital Reckl* opens. The sci-fi action film stars Colin Farrell, Kate Beckinsale, Jessica Biel, and John Cho – who played Sulu on *Star Trek* (2009) and is reprising his role in the sequel even as you read this – co-stars as a character named McLane.

CONVENTIONS AND APPEARANCES

MAY

FedCon XII • May 17–20, Düsseldorf, Germany

Guests include William Shatner, Gates McFadden, Brent Spiner, Jonathan Frakes, Walter Koenig, Robert O'Reilly, and Garrett Wang. www.fedcon.de

Phoenix Comiccon • May 24–27 in Phoenix, Arizona

Guests will include William Shatner, Brent Spiner, LeVar Burton, Marina Sirtis, Michael Dorn, and Patrick Stewart. www.phoenixcomiccon.com

JUNE

Philadelphia ComicCon • June 1–3, Philadelphia, Pennsylvania

Guests will include Jeri Ryan, Kate Mulgrew, Avery Brooks, Robert Knapp, and Scottie Thompson. www.wizardworldcomiccon.com

Collectormania 18 • June 1–3, Milton Keynes, England

Guests will include Barbara March, Gwyneth Walsh, Michael Dorn, Michelle Nichols, and John Schuck. www.cc.collectormania.com

Creative Entertainment • June 9–11, Nashville, Tennessee

Guests will include Patrick Stewart, George Takei, LeVar Burton, Jonathan Frakes, and more. www.creativeent.com

Orfwell • June 23, Melbourne, Australia

Guests will include Jeri Ryan and Mikea Intington. www.firstcontactconventions.com.au

JULY

London Film and Comic Con • July 6–8, London, England

Guests will include Jeri Ryan, Jonathan Frakes, Tim Russ, Elizabeth Denney. www.londonfilmcomiccon.com

AUGUST

Shore Leave 34 • August 3–5, Baltimore, Maryland

Guests will include Kate Mulgrew, LeVar Burton, Maetta Yanick, and Jane Wiedlin. www.shore-leave.com

Chicago Comic Con • August 9–12, Chicago, Illinois

Guests will include Kate Mulgrew, Jeri Ryan, William Shatner, and Avery Brooks. www.wizardworldcomiccon.com

Creative Entertainment • August 9–12, Las Vegas, Nevada

Guests will include William Shatner, Avery Brooks, Kate Mulgrew, Scott Bakula, Brent Spiner, Jonathan Frakes, Ronald Moore, Michael Dorn, Colin McCaughey, John de Lancie, Walter Koenig, Marina Sirtis, LeVar Burton, Gates McFadden, George Takei, David Livingston, Ian Steven Behr, Andrew Robinson, John Billingsley, Robert Picardo, Anthony Montgomery, Robert Duncan McNeill, Armin Shimerman, Dominic Keating, Connor Trinneer, Bobbie Davis, and more. www.creativeent.com

STAR TREK: 2013

Movie News compiled by Brian J. Robb



Long in development, filming began on the *Star Trek* movie sequel on January 15, 2012. The quartet cast includes *RoboCop*'s Peter Weller, Benedict Cumberbatch from *Shlock* (the BBC/UK version) as the movie's villain (according to Morley), and Alice Eve (*She's Out of My Control*), with Noel Clarke playing "a family man with a wife and a young daughter".

Chris Pine (Jark) noted shooting had been "fantastic", and commented on the film's new cast-members: "They're getting on great. We have a warm, inclusive group and I think everybody's getting the hang of things and fitting in nicely."

For his part, new signing Cumberbatch was happy to be involved in the movie. "It's a great job, and I'm thrilled. I'm hugely excited. I'm just getting my head around the fact that it's [happening]. I'm over the moon and very flattered!" J.J. Abrams said of Cumberbatch: "He's just an incredible actor. If you've seen his work in *Shlock*, he's just got incredible skills. He's an amazing stage actor. He did amazing work [on stage] in *Frankenstein*. You're to cast people who are great." Chris Pine added: "Benedict is fantastic, super talented... [He] has got this intensity about him..."

What do we know about the new *Star Trek* movie so far?

Here are the facts!

Star Trek Sequel

Release Date: May 17, 2013

Directed by J.J. Abrams

Screenplay by Alex Kurtzman,

Roberto Orci, Damon Lindelof

Starring:

Chris Pine (Capt. James T. Kirk), Zachary

Quinto (Lt. Commander Spock),

Karl Urban

(Lt. Commander Leonard "Bones" McCoy),

Zoe Saldana (Lt. Uhura),

John Cho (Lt. Hikaru Sulu),

Anton Yelchin (Ensign Pavel Chekov)

Noel Clarke discussed his involvement: "It was just an audition, and luckily this time I got the job. It's another level of accomplishment, where you've done a job that's bigger than the ones you've done before..."

When Zachary Quinto noted the script was "even evolving", writer Orci responded: "We're fine-tuning the level of the characters' friendships. How well they all know each other and what they've all been through off screen colors their attitude toward each other."

Of her character's possible development, Zoe Saldana said of Uhura: "All I'm going to say is, if you put all the time and energy and wit into setting these two characters [Spock and Uhura] together in the first movie and didn't follow through, it would be a shame..."

Abrams has said that this sequel will have no number in the title, just a subtitle, to avoid confusion with *Star Trek II: The Wrath of Khan*.

• Writer-producer Roberto Orci unveiled the first picture of the cast and crew gathered on the *Enterprise* bridge on 3 February.

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A FASCINATING MAN

THE LEONARD NIMOY INTERVIEW

PART I

From "The Cage" to JJ Abrams' blockbuster 2009 movie, Leonard Nimoy's portrayal of Spock has been a unifying force in the *Star Trek* universe. Despite announcing his retirement last year, the actor, director, and photographer finds himself as much in demand as ever. Tara Bennett talks to the *Trek* legend about his life and career.

Never say the universe doesn't have a sense of humor. Across the tapestry of human life and experience on our fair planet, there are infinite examples of the playful irony the cosmos serves up which are infinitely fascinating and diabolically amusing.

Take for instance, the case of Leonard Nimoy. He's an exemplar of the contemporary Renaissance man having spent his entire life relentlessly exploring his artistic voice through acting, photography, and poetry. Yet 81 years into his extraordinary life, the character to which Nimoy will forever be most inextricably linked — *Star Trek*'s beloved half-human/half-Vulcan scientist Mr. Spock — is one that exemplifies a life devoid of emotional, impulsive, and illogical pursuits.

Fascinating, indeed.

Lucking for the universe, Nimoy is a man that can see the humor in such a dichotomy, especially as it applies to his own life. But then he knows that the great contradictions that have shaped his career and artistic legacy have afforded him an incredible array of fabulous opportunities, once-in-a-lifetime experiences and real blessings with an entire planet of fans that truly credit him, and Mr. Spock, as a life-changing influence on their own lives.

Sitting down for an exclusive voyage down memory lane with *Star Trek* Magazine, Nimoy



"I ADMIRE HIM AND I RESPECT HIM. I WOULD RATHER BE IDENTIFIED WITH SPOCK THAN ANY OTHER CHARACTER ON TELEVISION."

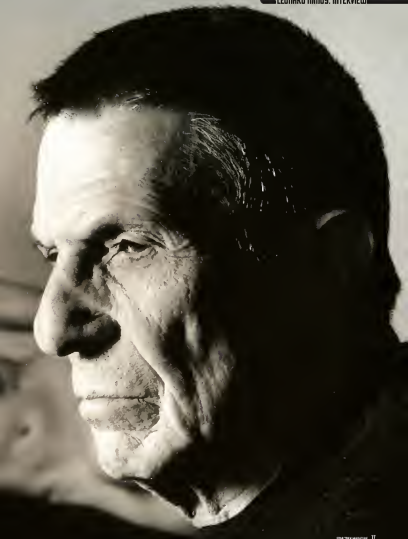
discusses with us the disparate influences on his life, career, and artistic expression, and how a little television show called *Star Trek* span his life around on its axis for the better.

THE TREK EFFECT

"When I was 12," Nimoy intones in his extraordinarily warm voice, "I made the decision that I wanted to be an actor, not only to entertain people but to offer some kind of enlightenment to help people understand their lives and the world we live in. Being involved with *Star Trek* has accomplished that with an exchange of ideas and enlightenment that I'm very proud of."

Now, 46 years into his close involvement with Gene Roddenberry's seminal science fiction franchise, Nimoy has never had the love/hate relationship with the series that some of his fellow castmates have struggled with over the decades, regardless of what some may have heard or come to understand.

Nimoy explains, "I made a big mistake in the early '70s when I wrote my first book about my *Star Trek* experiences. I wrote a chapter in that book about how I was identified in an airport by a lady who introduced me to her child as Mr. Spock. This child looked at me and did not see Mr. Spock," he chuckles. "So I wrote a chapter about the difference between myself and the character in an effort to give



Storemags



"STAR TREK, THE FRANCHISE, OFFERS A VERY BROAD CANVAS AND THE QUESTION IS: WHAT DO WE WANT TO PAINT ON IT?"

the readers some insight into how an actor goes about building a character. It's partially from him or herself and it's partially from using elements of other people we may know. I called that chapter, 'I Am Not Spock,' meaning simply that I'm an actor who portrays Spock and this is how I go about doing it.

"In the same book," Nimoy continues, "I said if I was given a chance to identify with any character on television, I would choose Spock. I admire him, I like him, and I respect him. I would rather be identified with Spock than any other character on television. But the mistake I made was in using that title, 'I Am Not Spock,' as the title of the book. People assumed I was rejecting Spock and *Star Trek* but they didn't read the book. If you read the book, you'll find quite the opposite."

The proof of that is in how closely attached Nimoy has remained to all the various iterations of *Trek* over the decades, even most recently lending his voice as Spock Prime to the *Star Trek Online* MMO. Nimoy attributes that steadfast connection to the fact that the franchise has remained true to Roddenberry's original intent, providing hope to humanity even in our darkest times. "I think it's terribly exciting to sit down and watch the *Enterprise* ship its berth and leave its dock into the sky. If there's a problem out there, we're venturing out there to find out what we can do about it. I think it's so exciting for people to view that experience."

THE BURDEN OF COMMAND

Star Trek hasn't just provided Nimoy with an acting outlet for close to half a century. It also served as a creative springboard allowing—and pushing—him to explore his skills as a screenwriter and a director even when those weren't avenues he ever intended to explore. Nimoy admits accepting the call to helm both *Star Trek VI: The Undiscovered Country* and *Star Trek: The Motion Picture* represented a period of great creative and professional evolution in his life.

"Interestingly enough, I never, never set out to be a director," he explains. "I only set out to be an actor. But when they offered me



would ever be able to understand any communication with aliens because of the inherent chasm of evolution between us. That in turn sparked Nimoy's creative focus to our own communication disparities between species on Earth, like the enigma of interpreting humpback whale songs, which would then become the centerpiece of *Star Trek IV*.

"I spent an awful lot of time researching humpback whales and talking to people about how whales live and function and connect to each other," he says. "Environmental issues were on my mind in terms of my concerns about endangered species and what was happening to our planet in terms of the physical concerns, so all of that found its way into the script."

"I was also dedicated to the idea of finding some humor [in that film]," he adds. "In the two previous films, we dealt with a lot of conflict, anger, hostility, and with people dying. I thought it was time to have a lighter touch and the only way I could do it was taking on the responsibility of command. When you talk about the burden of command, I thought at the time I am now totally responsible for developing a *Star Trek* movie that wasn't

the chance to direct, I thought I would be short-changing myself if I didn't at least put my hand in there and try it. I did two or three episodes of various TV shows first, and then *Star Trek III* and *IV*."

Remarking on those experiences, Nimoy says, "The first time I directed for *Star Trek III: The Search for Spock*, we knew exactly what had to happen at the end of that movie, which was to resurrect the Spock character. I think it was done creatively and I think it was done respectfully. Others might have found some more interesting or exciting way to do it, but we did the job that had to be done. Having done that and with the film having opened successfully, when Paramount asked me to do another *Star Trek* movie I took it very, very seriously to find some ways to expand the idea and expand the audience's experience. I spent the next two years almost exclusively working on that movie. I took very little other work during that period. The first two months were spent developing the ideas and we took trips to Massachusetts to talk to various scientists at Harvard and MIT, including [Professor of Physics Emeritus] Philip Morrison."

Of that meeting with Morrison, Nimoy says they talked about the realities of humanity interacting with superior life forms from space and Morrison explained to him a bit exasperatingly that there would be no idealistic exchange of technology and science. Morrison said it would be unlikely humans





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classic *Star Trek* so that's the way I approached *Star Trek: The Voyage Home*. *Star Trek*, the franchise, offers a very broad canvas and the question is: what do we want to paint on it? At that time, I had very strong feelings about what I wanted that movie to be. I was extremely pleased with the result," Nimoy reflects.

The massive box office and critical success of those two *Trek* films provided Nimoy with more directing opportunities, including *The Good Mother*, *Fanny About Love*, and *Three Men and a Cray*. Of *Cray*, Nimoy says, "I loved making that movie. I had a wonderful time. The cast and crew were wonderful. We had a talented bunch of people that really enjoyed that movie."

Some assumed Nimoy would leave acting behind, but he admits that was never the case. "Suddenly, I had a successful directing career but at the same time my personal life changed. I was in a new relationship with my [now] wife Susan and enjoying my children and grandchildren more than I ever had, so I decided I did not want to do more of that work much longer because it was totally consuming. I admire people that can do it year after year after year, but I found it so totally consuming to do it, the way I wanted to do it, that I wanted to withdraw gradually from all of that work to spend more time in my personal life."

He did take on some producing, which he did for *Star Trek II: The Wrath of Khan*, since it was based on a story that he helped develop. "I was able to capture something from the news that was useful. It was shortly after Chernobyl, and I went to Frank Mancuso, who was the head of Paramount at the time, and I said to him, 'Look, the

Klingons have always been our stand-ins for Communist Russia and the Russians have now had a serious problem and, in their own way, have had to reach out for help. I said, wouldn't it be interesting if the Klingons had a similar problem and for the very first time were willing to open themselves up and have others come into their culture. That was the genesis for the story, and I sold it to Frank and Nicholas Meyer, who then wrote a very good script."

In the almost 20 years since that film, Nimoy has gone back to just being a performer in the *Trek* verse, as well as an interested observer of its continuing evolution via new creative talents. But he says he hasn't felt the need to help chart how the franchise evolves anymore.

"I don't know that I feel responsible for other people's interpretations of Gene's vision," he muses. "If people ask me a specific question about what Gene had in mind, I'm happy to discuss it. But I don't go about contacting people and saying you are or are not following Gene's vision. I think a lot of talented people have picked up the mantle and have gone on to make some wonderful projects under the *Star Trek* franchise."

In particular, he says he has "great admiration for J.J. Abrams. I think he's extremely creative and respectful—respectful of what *Star Trek* is. My very first meeting I had with him, years ago when he first contacted me about the possibility of me acting in his first *Star Trek* movie, I was very touched by his sense of awe and wonder for *Star Trek* and the Spock character. I think he understood what Gene was trying to accomplish and what I was trying to accomplish with the character. I immediately said I would do the film if he directed it. Gene had a very strong belief in the potential of mankind, and what we can accomplish if we put our minds to it, and I think *Star Trek* is still on that track."



THE SCIENCE OF SPOCK

Having played a character over the span of five decades gives one a special perspective, both creatively and culturally. Arguably, there is no other character in modern popular culture that has impacted the field of science more than Mr. Spock has. Asked why he thinks Spock has become such a unifying figure, not only in the franchise, but also amongst scientific professionals, Nimoy opines, "He's so reliable, isn't he? You can always count on him to look at a situation critically, intelligently, and rationally and not fly off the handle. He's a very useful guy."

"The most gratifying impact that Spock has had on me," he continues, "has to do with people talking about how *Star Trek* and Spock have been positive influences in their lives, particularly young people who found him useful in balancing their own emotions and logic, discipline, and intellect. A lot of people have been encouraged to go into the sciences because of Mr. Spock. It's terribly important to our country and our culture for young people to go into the sciences. We need that very, very badly, and to hear that impact has me very proud."

In all truth, Spock has essentially evolved into the poster boy for scientific achievement

and merit to generations of earnest research explorers. Mr. Spock is revered by the likes of Apple co-founder Steve Wozniak to the character of theoretical physicist Sheldon Cooper (played by Jim Parsons) on the hit geek sitcom, *The Big Bang Theory*. Yet even now, Nimoy is surprised at the iconic stature Spock



has attained in those circles. "I can't honestly say I anticipated the kind of identity you are describing," he muses. "I did feel, when we were doing the series, that because it was so connected to future ideas and future science that it could have a very long life. I wasn't clear about the scientific attachment, but I did believe it would take a long time before the series might become dated because the ideas went so futuristic."

In early 2012, Nimoy was invited by Steve Wozniak to speak at ODEM about his own experiences with science and he laughs when relating that, "I mentioned in my talk that I flunked chemistry in high school. I am not by any means a chemist."

Even with his photography, Nimoy says alchemy and chemistry remain a vast mystery to him. "Photography is based on concept rather than my execution of the chemistry. I have the tool that I need to be able to take a picture and go into a darkroom and make a print. But if you were to ask me the chemical process that is taking place on the paper through the chemicals, I would not be able to tell you. There are some photographers who are very invested in the chemistry of the work, but it's never been my interest. My interest was to know what I needed to know to do a job I was trying to accomplish. People come up to

"IT'S TERRIBLY IMPORTANT TO OUR COUNTRY AND OUR CULTURE FOR YOUNG PEOPLE TO GO INTO THE SCIENCES. WE NEED THAT VERY, VERY BADLY."

me and ask what kind of camera do I use, as if there was some secret with the camera to get the right picture. The camera doesn't make a difference. You use the tool to get the job done."

Despite his lack of proclivity in the sciences, that doesn't mean he's not intrigued by what it's wrought or by those that conjecture about its impact on our lives. Nimoy says he's had some wonderful scientist friends, including Morrison, that have enriched his own creative life deeply. "I had some wonderful conversations with Isaac Asimov and Harlan Ellison. Harlan wrote one of our most famous episodes called 'City on the Edge of Forever,' which was a beautiful script with a beautiful idea. Harlan became a friend and I had some conversations with Asimov, who had a very large vision obviously in science fiction that was very helpful. The meeting with Philip Morrison was a mind-opener. It really expanded my thinking of what



Star Trek IV could really be about. I was very grateful for that experience."

Today he admits he relies greatly on the technology that's come to pass, some of which was inspired by *Trek*. "I'm very, very attached to my computer," he laughs. "I use it mostly for email and research." But there's still some *Trek* tech he's hoping science will make real hopefully sooner than later. "Traveling has become so difficult and so draining - to go

through the process of getting on an airplane and going someplace - so I'd like to step on a transporter pad and move from Los Angeles to New York without all the security hassle at the airlines," he chuckles.

Part two of our special interview with Leonard Nimoy - in which he discusses his photography, retirement, and plans for the future - begins on Page 68.



treknology

Cover Iled by Chris Domes

ADVANCED COMPUTING CLEARLY POSSIBLE

OPTICAL NETWORKS LOOK TO THE FUTURE

As shy as complex as the *Galaxy-Class* *U.S.S. Enterprise-D* relies on the huge data capacities and fast, reliable processing speeds of its computers. Optical data chips form the backbone of the vessel's memory access and storage systems.

A team at Indiana's Purdue University has made a major breakthrough toward using light to transmit and store information, in the form of a passive optical diode. Constructed from two silicon rings, no thicker than a fraction of a human hair, these microscopic diodes are designed to replace existing components which translate signals traveling through fiber optic cables into electronic signals.

The new optical diodes eliminate the need for each translation, which can open a network to potential hacking, and because they are so small, millions can be incorporated into existing computer chip technology. They need no additional components to make them work, can be "tuned" via heating to make them pass light signals across a broad range of frequencies, and promise to speed up and secure data transmission significantly.

While the diodes might help usher in a new age of superfast computing, they are of little use if the rest of the network isn't equally robust. One feature of Starfleet computersystems, particularly the Optical Data Network that services starships and starbases, is the ability to self-diagnose problems quickly and precisely.

Researchers at the Rochester Institute of Technology in New York have developed the Smart Connector, a small sensor device designed to continually monitor lengths of coaxial cable and reveal the exact location



of any damage as soon as it occurs. While not yet employed on optical systems, the idea behind having a self-diagnosing network has been met with considerable interest, and future applications may include the protection of vital network systems on aircraft and spaceships.



UTOPIA PLANITIA – HERE WE COME!

A GIANT LEAP TOWARDS COLONISATION

Mars plays a major role in the future history played out in *Star Trek*. In addition to being the second oldest Earth colony after the Moon, it houses the vital Mars Defense Perimeter and plays host to the orbital Utopia Planitia Fleet Yard, where such ships as the *Enterprise-D*, *Defiant*, and *Voyager* were all constructed.

In the recent past, exploration of this fascinating planet hasn't always gone to plan. Unfortunely, NASA launched the Mars Science Laboratory toward the end of last year, which is now making its way to the Martian surface – with the sole intention of deciding whether the Red Planet can support human life in the future.

A suite of ten instruments are housed inside Curiosity, the rugged Mars rover constructed for the mission. In addition to looking for life-sustaining water and carbon-based materials, it's also going to use its Radiation Assessment Detector, or RAD, on the planet's surface. This will be the first time the amount of cosmic rays and other potentially lethal charged particles bombarding the planet have been measured, and are vital in determining the level of shielding needed to protect human life. Mars doesn't have the same atmospheric protection or magnetic field as Earth, and the readings will help determine how hazardous the effects could be on humans. It will also give scientists an idea of just how far away the



Martian ground they'll have to dig for potential signs of life.

It's not just the Martian surface that poses a problem. Out in space, astronauts could be subjected to particles from all manner of cosmic events such as supernovas and the sun's solar flares, so RAD will be constantly recording this data as well.

HAIR RAISING RESEARCH

INVESTIGATING TOUCH AND THE NERVOUS SYSTEM

Remember when the Borg Queen kidnapped Data during her attempts to rewrite Earth history and gave him a patch of skin on his arm? Well, she must have assimilated recent research by the Johns Hopkins University School of Medicine.

Neuroscientists there have discovered how the skin's sense of touch is connected to the body's nervous system. Coincidentally, their work focused on the skin's tiny hairs; by genetically altering the mechanosensory touch cells in mice with fluorescent protein, they mapped reactions to stimulation all the way to the spinal cord. It's unclear if it was 'good for them too'...



MAKE IT SO (LOUD)

MUSIC REALLY DOES SOOTHE THE FURROWED BROW

Talking of all things Borg, when faced with the stress of a new threat from the Collective, the previously assimilated Jean-Luc Picard turned to a very loud rendition of Berlioz's opera "Les Troyens" to ease his mind. This entirely fits with new research from the University of Utah's Pain Research Center.

They have discovered that music can be a highly effective distraction from pain, as long as the listener becomes emotionally and intellectually engaged with the passage. It appears that the sensory pathways activated by music can effectively compete with pain pathways, something the Captain must have been very grateful for.

treknology

Covered by Chris Dawes

Here at *Star Trek Magazine*, we're big fans of Treknology – so much so, we thought we'd set ourselves the challenge of working out if our favorite futuristic kit could actually work today. A nice idea for sure, but nothing more than a flight of fancy – right? Well that's San Diego technology company Qualcomm and the XPRIZE Foundation, responsible for the Asari X Prize for private spaceflight as won by SpaceShipOne in 2004.

They've just announced a \$10 million reward for creating something very close to every *Trek* fan's heart in the form of the Trexander X Prize. So if these guys think it can be done with today's technology, it's well worth checking out how we might just work.

Their spec is for a hand-held device that can gather fast, accurate, and easy-to-understand diagnostic data by monitoring heart rates, perspiration, and respiration with a variety of non-invasive ultrasound and biometric sensors.

All this is pretty close to what a Starfleet Medical tricorder does, although the fictional devices also have advanced diagnosis algorithms and the ability to analyse blood and tissue samples. Our challenge is to create a compact machine that includes all of these functions based on technologies that are available today – including a wire-free, detachable hand scanner to make things even closer to the "real" thing!



Tricorder



21st Century Tricorder

A detachable sensor linked to the main unit by broadband WiFi allows detailed examinations to be made. Scanners already exist that can detect cancer and heart disease biomarkers in blood via ultrasound and take physiological readings through Laser Doppler Vibrometry. By incorporating an optical scanner it is entirely possible to detect potentially harmful ambient levels in the skin.

Portable ultrasound devices are nothing new, and probes have recently been developed with USB plugs that connect to smartphones, giving clinically accurate images on the user's own cellphone screen.

Like most technology, the device's size will be determined by its power source. While battery technology continues to improve, we're not yet capable of producing Treknology's incredibly small and powerful sodium beta-battery cells, so the shell would have to provide enough space for the latest Lithium-ion batteries.

The system would be designed for extended periods of use thanks to solid-state internal components and an ultra-low energy sensor employing the latest backlit LED technology, but recharging would have to be fast and flexible. Primary charging comes in the form of a universal docking port capable of connecting to sockets and outlets around the world, with secondary "trickle charging" provided by the latest solar cell technologies. Based on nanoscale-sized colloidal quantum dots, these panels harvest power from both the sun's visible and invisible spectra, making them super-efficient in daylight conditions.

The sensitive internal systems are protected by a ruggedized aluminum exterior casing, giving the unit similar dimensions and appearance to the Type II Tricorders seen in *Star Trek VI: The Undiscovered Country*.



Tricorder

challenge

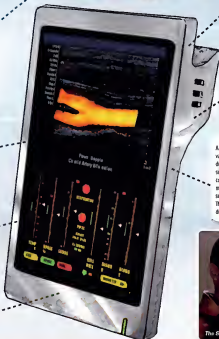


Processing is provided by the latest family of low-energy microprocessors, such as wafer-thin microgate chips being designed and tested across the world. High data rates are required to deal with the large amount of information being processed, and the latest microscopic 'lab-on-a-chip' nanotechnology, currently being tested by everyone from the military to medical scientists, will be key to the device's portability. By wirelessly connecting to cloud-stored databases, information could be added to and retrieved from a central memory bank.

By incorporating USB-3 peripheral connectors and employing an open-source operating system such as Android, the development of additional software and peripherals other than the sensor will be made considerably easier. The inclusion of GPS technology allows real-time data on a patient's location to be recorded, and by connecting to existing temperature, barometric pressure, EM radiation and mass spectrometer recording hardware, a significant amount of environmental information be available to the operator.

A small optalmicroscope housed within the unit allows the detection of a variety of common eye conditions, with a vision screener included to detect disorders such as refractive error in children, the most common sight defect in the young. Ideally, it would also include a miniaturized tomograph/scanning laser tomography array to detect glaucoma, but this may radically increase the physical dimensions of the sensor due to the size of current laser scanning systems.

The addition of a HD macro lens camera in the sensor's tip allows the detailed recording of external and internal injuries.



The Search for Spock

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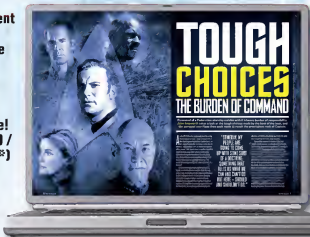
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TOUGH CHOICES

THE BURDEN OF COMMAND

Command of a Federation starship carries with it a heavy burden of responsibility. **John Ainsworth** takes a look at the tough choices made by the best of the best, and the personal sacrifices they each made to reach the prestigious rank of Captain.

As the U.S.S. *Enterprise* wraps away from the newly formed planet Genesis, a tragic scene unfolds in the ship's engineering section. Captain Spock, on the verge of death after receiving a lethal dose of radiation, says goodbye to his old friend and superior officer, James T. Kirk. Spock chose to sacrifice himself to repair the ship's warp drive so that it could escape destruction during the formation of Genesis. As he dies, the two friends repeat an earlier exchange that has now taken on a new and tragic meaning: "The needs of the many outweigh the needs of the few, or the one."

It is this seemingly simple maxim that has led Spock to make the ultimate sacrifice. He is a Vulcan and, as such, has employed logic rather than emotions to dictate the path that his life has to take. However, placing the interests of others over oneself or an individual is the responsibility faced by all Starfleet captains. Although Kirk desperately regrets the loss of his friend's life, he completely understands Spock's

"SOMEDAY, MY PEOPLE ARE GOING TO COME UP WITH SOME SORT OF A DOCTRINE: SOMETHING THAT TELLS US WHAT WE CAN AND CAN'T DO OUT HERE - SHOULD AND SHOULDN'T DO."

decision and would undoubtedly have made the same one himself had their roles been reversed.

The qualities required to become a Starfleet captain include a unique combination of confidence and humility. The commanding officer of a starship or space station is frequently called upon to resolve disputes, initiate first contact with new species, and defend the oppressed—all without infringing upon the rights, customs, and beliefs of other cultures. The pressure on a commanding officer can be immense, and the lure of the position's power can be seductive. Inevitably, there are those that have cracked under the strain, or succumbed to temptation, compromising Starfleet's strict ethical code and blackening the reputation of the United Federation of Planets. But these are the few exceptions. Many captains are exemplary leaders, with a few making significant contributions to the exploration of the galaxy, establishing good relations with other races, and keeping the peace. These are the best of the best.



CHALLENGING DILEMMAS

The first of the best was Captain Jonathan Archer, a true pioneer. He was chosen in 2151 to command the first Earth starship to be launched by the United Earth Starfleet—the *Enterprise* (NX-01). Although given some guidance by the initially reluctant Vulcans, as Earth's interstellar ambassador, Captain Archer made first contact with many new species during its voyage of exploration. However, he was also faced with some challenging dilemmas and conflicts, some of which exposed his own personal prejudices as well as those of his crew.

A pivotal moment for Archer's appreciation of the complex ethics of inter-species relations came a short time after the *Enterprise* had embarked

from Earth. Members of the Vulcan race requested the *Enterprise's* help to cure a disease that was affecting their entire species and threatened to wipe them out. The Vulcans shared their homeworld with another native race, the Meek. If the dominant Vulcans were to die out, then the Meek would be able to develop and evolve, free of Vulcan control.

The *Enterprise's* Doctor Phlox discovered that the disease was in fact a naturally occurring component of the Vulcan's DNA. He believed that it would be wrong to prevent the extinction of the species and that nature should be allowed to take its course. Initially, Archer's natural instinct to preserve life took over and he pushed Phlox's point of view aside, demanding that a cure be found. Phlox had already found a cure. However, after a night of contemplation, wrestling with his conscience, Archer reluctantly concluded that Phlox was right.

"Someday, my people are going to come up with some sort of a doctrine: something that tells us what we can and can't do out here—should and shouldn't do," Archer told Phlox. "But until somebody tells me that they've drafted that directive, I'm going to have to remind myself every day that we didn't come out here to play God." In fact, Archer himself was instrumental in drafting what ultimately evolved into the Prime Directive, which gave exactly the kind of guidance that he imagined.

Of course, the captain is only one member of a large crew on a starship, and opinions can often be divided when it comes to dealing with racial dilemmas. Unfortunately though, it is the captain that has the responsibility to make the



final decision, even if it places him at odds with his colleagues.

In 2152, the *Enterprise* made first contact with a race known as the Yessians who, unusually, required a third gender—known as a cogenerator—as well as a male and female to reproduce. Making up only three percent of the Yessian population, the cogenerators were treated as objects rather than individuals and were passed around from couple to couple to allow them to have children. Horrified by what he regarded as the cruel treatment of the cogenerators, who were not even given names, the *Enterprise's* first officer, Trip Tucker, befriended one and encouraged it to rebel. However, when the cogenerator regarded anyone aboard the *Enterprise*, Archer was forced to decline and was furious with Tucker who is also his best friend. "We're out here to meet new species, not tell them what to do!" Archer told Tucker. Unlike Tucker, Archer realized the danger of trying to impose human values and codes of conduct on alien species. Personally, he doesn't like how the cogenerators are being treated any more than Tucker, but as Captain he has to see the bigger picture, even if it places a strain on his friendship. Doing the right thing isn't always pleasant or rewarding.

FAMILY MATTERS

The journey to command begins long before enrolling at Starfleet, and choosing to follow a career in the service can have a severe impact on family life—if it even leaves room for one.

Jean-Luc Picard could have had an alternative career as a winemaker at his family's vineyard in France. But his passion for starships and exploration led him to Starfleet Academy, and into confrontation with his elder brother. As best Picard resented the freedom enjoyed by his younger sibling, and their rivalry came to a head many years later, when Picard returned home after his assimilation by the Borg. They were able to reconcile their differences before Robert's untimely death a few years later.

Inspired by his father to join Starfleet, James T. Kirk would go on to have a string of failed relationships, thanks largely to his devotion to the service and to his beloved *Enterprise*. Even the tragic scenario he created for himself in the Nexus, with his promise of eternal happiness, was not enough to stand in the way of doing his duty. For Kirk, it seemed the needs of the many outweighed the needs of the one.

For Benjamin Sisko, things were different. He was a happy family man until the Battle of Wolf 359 took the life of his wife, Jennifer. A single father, charged with command of Deep Space 9 through a period of great conflict, it was Sisko's destiny as the Embassador that would eventually come between him and his family.



CAPTAIN KIRK HAD A STRONG BELIEF IN HIS OWN SENSE OF RIGHT AND WRONG, WHICH WOULD SOMETIMES LEAD HIM TO TAKE A FLEXIBLE APPROACH TO THE APPLICATION OF THE PRIME DIRECTIVE.



A SENSE OF RIGHT AND WRONG

Almost a century later, Captain James T. Kirk continued the work of Archer and those that followed him, commanding the U.S.S. *Enterprise* (NCC 1701) on a five-year mission of exploration. Although a hundred years had passed since the previous *Enterprise* was launched, the galaxy is vast and there was still much to discover. But much had been learnt since those early days, and the Prime Directive of non-interference in other cultures had been firmly established to guide all Starfleet personnel in their relations with other races. However, Captain Kirk had a strong belief in his own sense of right and wrong which would sometimes lead him to

take a flexible approach to the application of the Prime Directive. In fact, it could be argued that he violated the directive on a number of occasions – particularly when it came to societies dominated by artificial intelligences (see boxset, page 35). There were some choices though, that couldn't be compromised, even when the personal cost to Kirk himself was great.

When the *Enterprise's* physician, Doctor McCoy, was transported back in time to 1930s America, he inadvertently made a dramatic change to the course of human history. Captain Kirk and his first officer Spock followed McCoy into the past in a bid to put history back on track. There, Kirk met and fell in love with the beautiful social worker, Edith Keeler. However, Spock discovered that McCoy had prevented Keeler's death, who in time would later be instrumental in delaying America's participation in World War II with the consequence that Germany would win the war. Kirk was horrified to realize that to repair the damage to the timeline, Edith Keeler would have to be allowed to die. Fighting all of his emotions and natural instincts, Kirk had no choice but to prevent McCoy from saving Keeler from being killed in an automobile accident. History was put back on track but Kirk has lost the woman he loved.

PERSONAL DEMONS

In later life, Kirk was recognized as one of the greatest Starfleet officers of all time, his belief in the values and principles of Starfleet and the United Federation of Planets stronger than ever. However,

he was not immune to a personal prejudice which would undermine his impartiality. In 2285, after only a very recent reunion, Kirk's son David Marcus was murdered by Klingons. This tragedy left Kirk hard and led to his hatred for the Klingon race. Eight years later, Kirk was assigned, against his wishes, to escort the Klingon Chancellor's ship to Earth to discuss a peace settlement between the Klingons and the Federation. Unfortunately, when the Klingon chancellor was assassinated, Kirk's ill-will towards the Klingons was used against him to frame him for the murder. Although the true culprits were later exposed, Kirk was forced to face the fact that he had strayed from the neutrality expected of a Starfleet captain and, as a result, had indirectly helped in an attempt to provoke war.

**DESPITE HIS
PERSONAL FEARS,
PICARD CHOSE TO
DISREGARD ORDERS
AND TOOK THE
ENTERPRISE INTO
BATTLE.**





Although a peace settlement with the Klingons was successfully negotiated, the Federation was to face even greater threats in the years to come, the most formidable being the Borg. Captain Jean-Luc Picard in command of the U.S.S. *Enterprise* NCC 1701-D was the first to encounter the ruthless cybernetic race in 2365 and a year later he became their unwilling ally when they launched an invasion of Federation space. Abducted by the Borg, Picard was surgically altered to become a Borg drone called Locutus, his mind possessed by their purpose to assimilate the Earth into the Borg collective. Pondering Picard's mind, the Borg had access to all his tactical expertise and knowledge of Starfleet's resources and defensive capabilities. Powerless to resist the Borg influence, Picard participated in the destruction of 39 Starfleet ships at the battle of Wolf 359. Thousands of lives were lost.

Although the Borg threat was eventually countered and Picard was rescued by the *Enterprise* crew and his Borg implants removed, the psychological impact on the Captain was immense. The knowledge of what had happened to him and what he had done, even if unwillingly, was almost too much to bear. Picard momentarily considered resigning from Starfleet to take up a post on an undersize base. However, he soon came to realize

SISKO'S ENCOUNTER WITH THE PROPHETS MADE HIM REALIZE THAT HE HAD UNFAIRLY BLAMED PICARD FOR WHAT HAD HAPPENED AT THE BATTLE OF WOLF 359

that he would have to live with the memory and the guilt of his experience whatever he did in life, and he knew that he could do more good on the bridge of the *Enterprise* than at the bottom of the ocean.

Haunted by his memories, Picard forced himself to face his worst nightmare once again eight years later when the Borg launched their second invasion. Fearing that Picard's previous experience with the Borg would compromise his ability to command, Starfleet deliberately kept

the *Enterprise* away from the conflict. However, despite his personal fears, Picard chose to disregard orders and took the *Enterprise* into battle. Having acquired unique knowledge of the Borg and their vessels whilst part of their collective, Picard was able to find their Achilles' heel and successfully turned the battle against the invaders.

ANGER AND FORGIVENESS

Picard had blamed himself for the deaths of his Starfleet colleagues at Wolf 359, and there were others within Starfleet that also believed him at least partially responsible. Commander Benjamin Sisko's wife was killed in the conflict, leaving Sisko to bring up their son alone. Assigned as the commanding officer of the Federation-owned Deep Space 9 space station in 2368, Sisko eventually met Picard face to face and found it hard to hold his contempt for his superior officer. But shortly after this meeting, Sisko encountered the Prophets, alien beings that forced him to re-evaluate his past and the loss of his wife. The experience made Sisko realize that he had unfairly blamed Picard for what had happened and he was able to forgive him.

A short time into his command of Deep Space 9, Sisko was confronted by a situation where a small but expanding proto-universe threatened the safety of the station and all those aboard. When the opportunity to destroy the proto-universe presented itself, Sisko refused to take advantage of it, despite the jeopardy to the station. To destroy the proto-universe and all the life that it contained, Sisko reasoned, would make him no better than the Borg who had sworn the same disregard for the sanctity of life when they attacked the Federation. Furthermore, to callously annihilate the universe and the proto-universe was saved without any harm coming to Deep Space 9 and its inhabitants.



OUT ON A LIMB

Every starship captain has experienced the loneliness of command; the knowledge that, ultimately, they and they alone must make the hard and sometimes unpopular decisions. But few captains can have felt as truly alone as Captain Kathryn Janeway. Assigned the command of the U.S.S. Voyager, Janeway and her crew were hurled across the galaxy to the remote Delta Quadrant when Voyager was struck by a displacement wave. There, Janeway discovered they had been abducted by an alien entity known as the Caretaker. In the verge of death, the Caretaker was unable to return them home. However, Voyager's science officer, Neelix, believed that he would be able to trigger the Caretaker's device to send Voyager back to the Alpha Quadrant. To do so, however, would leave the Caretaker's advanced technology open to plunder by the Kazon, an aggressive warrior race, who would use it to dominate the quadrant. Unwilling to allow this to happen, Janeway made the decision to destroy the Caretaker's equipment, even though this would mean that she and her crew would be stranded far from home in an unknown area of space and with a journey of many years ahead of them. It was a momentous decision, but Janeway knew it was the right one to make.

Alone in the Delta Quadrant and completely cut-off from Starfleet command, Janeway had nobody to turn to for guidance or help. Nevertheless, believing firmly in the principles and etiquette of Starfleet, she made the decision that there would be no relaxing of protocol and no



JANEWAY MADE THE DECISION TO DESTROY THE CARETAKER'S EQUIPMENT, EVEN THOUGH THIS WOULD MEAN THAT SHE AND HER CREW WOULD BE STRANDED FAR FROM HOME IN AN UNKNOWN AREA OF SPACE.

lowering of their moral and ethical standards, despite whatever temptations might present themselves on their long journey. Only by doing so would they be able to return safely home, their consciences clear. Although never regretting her decision and fiercely determined to return her crew home safely, Janeway came close to despair on more than one occasion. However, Janeway's leadership ultimately led to Voyager and her crew being able to return home after seven years in the Delta Quadrant.

Not every Starfleet officer is capable of achieving the rank of captain. Not everyone would want the burden of command, knowing that the safety of your crew – those you are pledged to protect – is your responsibility and goes alone. A captain's decisions can mean the difference between life and death. It is only the exceptional few who have the courage to take on the role, the conviction in Starfleet's values, and the willingness to set aside their own ego and personal beliefs so that they may pursue the greater good.

Archer, Kirk, Spock, Picard, Sisko, and Janeway are all such people. **A**

BREAKING THE PRIME DIRECTIVE

It is every Starfleet Captain's duty to uphold the Prime Directive and to not interfere in the affairs of developing cultures. However, some captains have taken it upon themselves to bend the rules if it actually broke them.



THE ORIGINAL SERIES: THE RETURN OF THE ARCHONS
On Beta III, a computer called Lambda is programmed to self-destruct when Captain Kirk discovers it. It has been suppressing the identity of the people it rules.

THE ORIGINAL SERIES: THE APPLE

When Kirk destroys the computer known as Vaul that ruled over the inhabitants of Kumbaka (Tarsus IV), his justification was that the computer was preventing their natural evolution.

THE ORIGINAL SERIES: A PRIVATE LITTLE WAR

When Kirk loans weapons to the pacifist Klingons on the planet Meleda so that they might defend themselves against the villagers who have been armed by the Klingons, Kirk believes he was upholding the balance by giving the Klingons the same weaponry as the villagers.

TMG: WHO WATCHES THE WATCHERS

When the explosion of a secret Federation research project is witnessed by the native inhabitants of Mantala III, it leads them to believe that the Starfleet officers are gods. In an effort to return them to their correct understanding, both Captain Picard demonstrates their god-like powers in fact scene.

DS9: RAPTURE

Against the wishes of the Klingons, Commander Sisko intervenes in the civil war between the Klingons and the Klingons.





STAR TREK

— ONLINE —

Star Trek Online once again delves into *Star Trek*'s history to create a thrilling new adventure for players. We spoke to Christine Thompson, the lead writer in the development team at Cryptic, to find out what the return of a fleet of Jam'Hadar battleships holds in store for the interactive universe...

STM: What led you toward the Dominion as prime candidates to make a comeback as the next big bad in your story arc?

Christine Thompson: We're always looking for ways to revisit stories from the different television series in *Star Trek Online*, and the missing fleet from "Sacrifice of Angels" was an intriguing loose end. What happened to them? Where did they go? And, since the Prophets don't exist in linear time like we do, could they have simply put them into a different timeline?

When we were considering what we wanted the focus of this Featured Series to be, we knew we wanted to do something related to Deep Space Nine. We brainstormed a lot of different ideas and different plotlines, but these missing 2900 Dominion ships kept coming up. From there, the rest of the story fell into place.

How much, if at all, do you feel restricted by canon when reintegrating an established character or race? Do you have free rein to develop them in any direction?

We're very conscious of canon, and we do all we can to respect it while at the same time balancing the needs of gameplay, story, and fun.

Star Trek Online is set in the early 25th Century, about 40 years after the events of *Star Trek: Next*, and a lot has happened in that time! Because of the time difference, many of the established characters from the series aren't on active duty anymore. This gives us some room story-wise to add new characters or change things up. It also lets us put the player and the character they create in a starring role—they're not helping Kirk or Picard save the galaxy; they're doing it themselves!

When we're continuing a story from one of the series like the Dominion, Featured Episodes do, or adding a new species and elaborating upon the culture of an existing one like the Breen arc, we work closely with the team at CBS Consumer Products. That cooperation helps us expand the *Star Trek* universe while still keeping true to what's important.

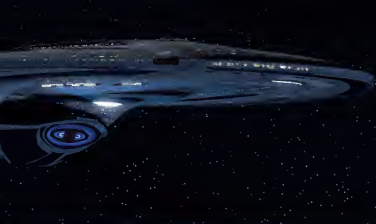
Having decided on the villain of the piece, how do you set about developing storylines within the context of an MMO, where players can essentially take off in whichever direction they choose?

Once we've decided on a villain and we have an idea of what the team wants to



see in a story arc, I start by making an outline of the entire story that hits major scenes, characters, plotlines, etc. We work on that as a team to get something everyone is happy with, and then we start producing the episodes. One thing we're continually working for is to offer the player more choices. Oftentimes, there's more than one way to solve a problem, and we want players to have options in gameplay.

New featured episodes are released one each week, like episodes of a television



series. So we shape the story so that players will have challenges each week and then continue on when the next episode premieres. After that "first run," they are slotted into the overall arc of the game for players of a specific level.

We studied all of the *Trek* series before launch, and the majority of them stick to either a three- or a five-act structure. So our Episodes do that as well. It's just another way to make them feel like an episode of the shows.

**"The storm is approaching.
The 2800 return.
Ally with your enemy.
Or all is lost."
— Fragment from Traktor's Seventh Prophecy**

The fate of Deep Space Nine hangs in the balance. Will you be able to stop the advance of the 2800? The Alpha Quadrant faces a new crisis when the 2800, a Dominion fleet missing since 2374, returns intent on completing their mission.

Players fight to defend DS9, negotiate the dangerous waters of Vorta diplomacy, beam down to a Bajoran city, face the dangers of the Gamma Quadrant, and even brave the vacuum of space, before a final showdown with the Je'n'Hadar Alpha K'n'haue and his forces in this Featured Episode series available to both Federation and Klingon Empire players level 10 and higher.

DATA CORE: THE DOMINION

The Dominion ruled the Gamma Quadrant through fear and repression for millennia. Intent on imposing order upon a chaotic universe, they came into direct conflict with the races of the Alpha Quadrant after explorers entered their space through the Bajoran wormhole. The Dominion came close to crushing all resistance, using subterfuge, deceit, and violence to spread their influence across the quadrant. Only a combined alliance of forces from across the Alpha Quadrant were able to defeat the invaders, albeit at the cost of many lives.



FRIEND OR FOE?

Whether you're defending Federation colonies or the honor of your Klingon bloodline, players of *Star Trek Online* will encounter in-game characters who may hold the fate of the galaxy – and of your adventures – in their hands...

CAPTAIN VAK'EL SHON

- ▶ CAPTAIN, U.S.S. ENTERPRISE-F
- ▶ BORN: 2363
- ▶ HOMEWORLD: ANDORIA

As commander of Starfleet's flagship, Captain Shon is aware that for many he will be the face and voice of the Federation. His elevation to captain of the *Enterprise-F* is a major event for his homeworld, and Andorians see this as a sign that they are returning to prominence in the Federation.

Shon has a tendency to act out of emotion or compassion and then be forced to deal with the consequences. A tactical officer throughout his career, Shon has had to struggle to keep his temper in check, but he has learned how to put those emotions aside when the situation requires. He relies on his senior staff, particularly his first officer, to help him find alternative ways to deal with a situation or to present perspectives he hasn't considered.

"WE'VE LOST TOO MUCH ALREADY. WE CANNOT LOSE ANY MORE. EVENTUALLY, WE WILL ALL NEED TO PUT OUR DIFFERENCES ASIDE AND UNITE IN OPPOSITION TO THE BORG OR ANYONE ELSE WHO SOWS CHAOS AND DESTRUCTION."

A skilled *ushoon*-bondedist, Shon frequently practices with his tactical officer lieutenant Koyan or *Indolek* opponents to maintain his skills. He has participated in four *Ushoon* combats, three times as a replacement combatant for a childless *domman*. Shon enjoys mountain-climbing, and will disappear to the hillside to scale Andoria's Northern Reach or Mount McKling when he needs to consider a problem without distractions.

The death of his wife and daughter in the Borg attack on Vega Colony changed Shon. Where once he was jovial and sought friends among his crew, now he prefers solitude. Shon has cut himself off from his remaining family and friends and devotes himself to his work. Whether he's fighting the Borg, the Breen, or the Dominion, there is no time to dwell on his losses.

Shon believes in duty, honor, and the Federation. He is fiercely protective of all three.



**"BEFORE THIS DAY ENDS, YOU WILL
BE SAILING TO GRE'THOR AND I
WILL BE CELEBRATING THE DEATH
OF A MISERABLE PETAQI!"**

J'ROD OF THE HOUSE OF DURAS

- ▶ CAPTAIN, I.K.S. KANG; LEADER OF THE HOUSE OF DURAS
- ▶ BORN: 2370
- ▶ HOMEWORLD: QO'NO'S

The son of Torg, J'rod was raised in the House of Torg after his mother died battling the U.S.S. *Enterprise-D* at Veridian III. Torg was a loyal ally of the House of Duras, and raised J'rod with stories of his glorious ancestors. He constantly told J'rod that he was destined to reclaim the disgraced House of Torg.

J'rod grew up to be ambitious and eager for power, but at times foolhardy. As a young officer on shore leave, he was attacked by a strange alien. He defeated the creature and brought it back to his ship, where it was interrogated. Under intense questioning, the creature revealed that it was a member of Species 8472 – a race that called themselves the Undine. This was the first that the Klingon Empire learned of the Undine infiltration.

As the hero of the war against the Undine, J'rod was rewarded with the reinstatement of the House of Duras and command of the Kang. He was a loyal ally of Chancellor J'mpek, and their alliance gave J'mpek the upper hand in the great games among the Houses. It seemed his star was on the rise, but disgrace and dishonor soon followed. J'rod sought to regain his honor through combat with the Borg, and was able to gain the secrets of the Federation's defense against the Borg nanoviruses and take them back to the Empire. His honor was secure once more.

His foster father Torg was discredited after his plot to use Romulan assassins to attack the House of Martak was uncovered, but J'rod believes that Torg hired the assassins under J'mpek's orders and that J'mpek let Torg take the fall rather than reveal his own duplicity. The balance of power on Qo'no's has shifted, and some even say that J'rod is preparing to challenge J'mpek for leadership of the High Council.



TIME'S ARROW

VOYAGING THROUGH *STAR TREK*'S PAST

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STAR TREK

A SPACE ODYSSEY

Ask anyone in the street to name a trilogy of science fiction movies with the word "Star" in the title, and you can be pretty much certain they'll answer adding the word "Wars". But between 1982 and 1986, another space-faring franchise found itself inadvertently spinning a trilogy yern of its own. From *The Wrath of Khan* to *The Voyage Home*, the original series crew of *Star Trek* embarked on an epic big screen *Odyssey*... and suffered the consequences. Brian J. Robb looks back at an ambitious sequence of *Star Trek* movie adventures.

In creating the central trilogy of original cast *Star Trek* films, producer Harve Bennett and his significant creative collaborators, Nicholas Meyer and Leonard Nimoy, did not initially set out to craft the epic tale that would drag Captain Kirk, Spock, and the rest of the classic crew through the emotional wringer. However, from

The Wrath of Khan through *The Search for Spock* to *The Voyage Home*, that's exactly the direction this mature interpretation of *Star Trek* took.

Executive Producer Bennett was new to *Star Trek*, and he brought a fresh eye to the franchise. Together with Director Meyer and series stalwart Nimoy, they became the "brain trust," keeping

Star Trek true to its television source in the forced absence of creator Gene Roddenberry. As the creative team upped the stakes for the ongoing big screen voyages of the Enterprise crew, the characters of *Star Trek* experienced their most emotional and heart-wrenching tales to date...



TIME'S
ARROW

EVERY HERO NEEDS
AN EQUALLY STRONG
ANTAGONIST, AND KIRK
FINDS HIS MOBY DICK IN
KHAN NOONIEN SINGH.

1982

UNLEASHING KHAN

Taking the 1967 *Star Trek* episode "Space Seed" as its jumping-off point, *The Wrath of Khan* takes the best of the TV series yet magnifies the emotional impact to make *Star Trek* suitably epic for cinema. The movie had to impress in the shadow of the successful *Star Wars* movies, the films that had inspired Paramount to bring *Star Trek* to the big screen in the first place.

The original *Enterprise* crew have often been referred to as a family unit, but it is across these three films that we see them working more closely together than ever before, in such a way that their relationships to one another become the central

driving force of the narrative. The characters are put under pressures as a co-operative group that they rarely were in the original TV show.

Every hero needs an equally strong antagonist, and Kirk finds his Moby Dick in Khan Noonien Singh (or is it the other way around?). His re-involvement with Khan, whom he had previously stranded on Gen Alpha V at the climax of "Space Seed", comes thanks to a remarkable terraforming technology known as the Genesis device. Genesis is capable of breathing new life into dead worlds, or equally could become a terrifying weapon were it to fall into the wrong hands. The race to secure this

prize sets our two protagonists on a collision course, and along the way Kirk discovers his own responsibility for the creation of life when the device's developer, Dr. Carol Marcus, introduces him to Quesada, the son he never knew he had. This unexpected development serves to remind Kirk of the kind of life he has chosen to forge through his commitment to Starfleet. The constraints of episode drama in the 1960s meant that such issues were only occasionally touched upon in *Star Trek*, and the inclusion of such adult themes in the movie series were very much part of their success.



REVIEWS

Critical reaction was more uniform than that in response to the very first *Star Trek* film, with many welcoming the dramatic nature of the easy-to-follow storyline. The improved pacing in comparison to its predecessor was much commented upon, with *The Washington Post* and *The New York Times* feeling the movie was much closer in spirit to the original TV series. The stronger storyline was welcomed by *The New York Times*, while *Starlet* praised the new movie's stronger character introduction. Spock's death was generally well received, and well-headed by the Chicago *Sun-Times* critic Roger Ibert, although he thought the film's slower pacing verged on melodrama and he saw the much-admired climactic battle sequences as tired.

Storemags

DATA CORE

STAR TREK II: THE WRATH OF KHAN

US RELEASE DATE:
US OPENING WEEKEND BOX OFFICE:
US BOX OFFICE:
INTERNATIONAL BOX OFFICE:

4 JUNE 1982
\$14.3 million
\$78.9 million
\$87 million



Khan is Trek's original outlaw: In a *Star Trek* sequel was called *Star Trek II: War of the Generations* and would see Captain Kirk come into conflict with his son, the leader of a rebel faction based on distant shores. The idea of Kirk having a son would be revived for use in *Star Trek III: The Search for Spock*.

Originally titled *The Undiscovered Country* (later used by *The Wrath of Khan* director Nicholas Meyer for *Star Trek VI*), before a brief change to *The Vengeance of Khan* until Meyer pointed out this was too close to the then-title of the third *Star Wars* movie, *Revenge of the Jedi*.

Ricardo Montalban originated the character of Khan in the 1967 *Star Trek* episode "Spock Seed", where—famously—he never met Chekov despite saving him in *The Wrath of Khan* (never forget *r'leak*). Fans maintain Khan may have encountered Chekov off-screen, even though the character wasn't seen on-screen in the original series until season two.

The special effects scene in which the *God* goes into Chekov's car was shot with a large model car and a giant sized doll puppet (as seen in the "Inside the Archives" feature on the *Star Trek: The Next Generation* season two DVD).

The controversial death of Spock was teased to fans, possibly by a disgruntled Gene Roddenberry. As a result, the scene that was intended to come early in the film was moved to the climax. As a non-Trekkie, director Nicholas Meyer didn't really understand the emotional impact of the scene until he noticed crewmembers suppressing tears on the set...

Although *The Wrath of Khan*'s cumulative box office take was less than *Star Trek: The Motion Picture*'s \$139 million worldwide gross, it was actually far more profitable due to its significantly reduced production budget.

The themes of life, death and responsibility drive *The Wrath of Khan*. "This was going to be a story in which Spock died," noted Meyer, "so it was going to be a story about death, and it was only a short hop, skip, and a jump to realize that it was going to be about old age and friendship." Bennett, Meyer, and Nimoy were to pick up on these timeless dramatic themes, and explore them still further in the subsequent two movies.

Indeed, life and death go hand-in-hand in the film's shocking climax. After Khan initiates the Genesis device within the *Matarra* nebula, the *Enterprise* struggles to escape on impulse engines alone. It is down to Spock to restore the warp engines, saving the ship, the crew and his Captain but at the expense of his own life. Spock dies, but a new world is born thanks to the Genesis device, and it is to this planet that his body is consigned.

Despite the hardships endured, ultimately the movie ends with a message of renewal and rebirth. As a new planet becomes verdant paradise, McCoy asks Kirk how he feels. At the start of the movie, Kirk has been plagued by a feeling that his time has passed, yet now he replies with a smile "I feel... young!"



HOMER'S ODYSSEY

The *Enterprise* crew find themselves on an epic voyage, overcoming crushing adversity, deadly obstacles, and terrible danger, concluding with a triumphant return home. In fact, their voyage bears many thematic similarities to the Homeric *Odyssey*, an ancient Greek epic poem usually attributed to Homer. Composed near the end of the 8th Century BC, it is one of the founding texts of Western literature's form and content, alongside Homer's other great work, *The Iliad*. It tells of the eventual, decade-long journey home to Ithaca of heroic warrior Odysseus, following the fall of Troy. Kirk's voyage home may not have taken so long, but it was equally packed with adventure.

Don't have time to read the original? Just fire up your DVD player:

The Odyssey (1997)

This Emmy and Golden Globe-winning television adaptation starred Armand Assante as Odysseus, and featured Isabelle Rossellini and Christopher Lee.



O'Brother Where Art Thou (2000)

Joel and Ethan Coen's Great Depression comedy is a free-ranging adaptation of the tale, with George Clooney leading a trio of escaped convicts on an epic journey to recover some hidden loot.



Ulysses 31 (1981)

The Romans knew Odysseus as Ulysses, and in this classic animated series the odyssey is updated to a 31st Century sci-fi adventure.



TIME'S
ARROW

1984

SEARCH AND RESCUE

Things may have ended there, if the phenomenal success of *Khan* had not given rise to two connected sequels. Bennett had previously worked in episodic television, and brought those sensibilities to the ongoing movie series, having already introduced the Spock/Ur-

McCoy 'Remember' moment as a possible sequel get-out. *The Search for Spock* even opened with a montage of moments from the previous movie as an audience memory refresher, a kind of 'Previously on *Star Trek*'.

While *Trek*'s original incarnation as an episodic television series would inevitably

see its central situation re-set each week, the emotional impact of the loss of Spock, especially on Kirk, is not ignored here. Instead, it becomes the central narrative force of the follow-up. Kirk, of course, blames himself — his choices, decisions and actions concerning the Genesis device — for the untimely death of his closest friend.

Spock's resurrection and growth, beginning life again as a child (primarily because Spock actor Leonard Nimoy was otherwise engaged behind the camera, directing) is not the throwaway gimmick it might at first appear to be. Not only are Kirk and McCoy, the recipients of Spock's 'katra', a Vulcan's living spirit), emotionally engaged when they realize that their friend may have been revived by the Genesis planet, but Spock himself is put under the microscope as the film explores the life cycle of Vulcans through his relationship with Saavik. Again, this builds on something touched upon in the original *Star Trek* series, but here the broader canvas of a movie allows room for these issues to be explored in a more mature way.





Kirk's encounter with the Klingons is a distraction, but one the proud warrior cannot resist: much of his career has been spent in entanglements with them. But the return of Spock comes at a price for Kirk when his newly-discovered son, David, dies at the hands of the Klingons. As if that weren't traumatic enough, the Captain is soon forced to sacrifice his beloved *Enterprise* in order to secure the

**"FOR A MOMENT
IT IS POSSIBLE TO
WONDER IF KIRK
REALLY BELIEVES THAT
THE RESCUE OF SPOCK
WAS WORTH SUCH
GREAT LOSSES."**

success of the mission. As Kirk asks Bones "What have I done?", for a moment it is possible to wonder if Kirk really believes that the rescue of Spock was worth such great losses. His edginess has taken him across the galaxy, confronted him with past mistakes and brought him only pain and suffering. Once again, it's left to the dependable McCoy to remind him that he's done "What you had to do. What you always do. Turn death into a fighting chance to live."

DATA CORE

STAR TREK III: THE SEARCH FOR SPOCK

US RELEASE DATE:
US OPENING WEEKEND BOX OFFICE:
US BOX OFFICE:
INTERNATIONAL BOX OFFICE:

1 JUNE 1984
\$16 million
\$76.5 million
\$87 million



The third *Star Trek* movie started life as a 20-page outline by Harve Bennett titled *Return to Genesis*. He started with the movie's end point — the resurrection of Spock — and worked backwards in constructing an exciting plot that would lead to this outcome.

This movie saw the live action return of Spock's father Ambassador Sarek (played by Mark Leonard) — his first appearance since the 1967 *Star Trek* episode "Turning to Ish" (not including his animated appearance in the 1973 *The Animated Series* episode "Vesleyene", also voiced by Leonard). It also saw the first reappearance of the Tribbles (from the 1967 *Star Trek* episode "The Trouble With Tribbles", although they'd also appeared in animated form in "More Tribbles, More Tribbles" in 1973) in the bar scene featuring Dr. McCoy.

Harve Bennett initially wanted the destruction of the *Enterprise* to be a huge surprise to make up for the advanced knowledge of the death of Spock that audiences had before seeing *The Wrath of Khan*. Unfortunately for him, Paramount publicity decided to make the destruction of the iconic starship central to its PR campaign and early movie trailers.



Another secret Bennett wanted to keep was the return of Spock, although if the "Search" of the title had failed it would suggest a do-or-die ending to the movie. To keep the secret, the daily call sheets for the movie listed Nimoy's character as "Vulcan" (that's Vulcan backwards) and Nimoy himself was listed as "Trekker Force".

A fire that broke out on the Paramount lot on the Genesis Planet set was fought by (among others) a heroic William Shatner who was wearing his full Captain Kirk costume at the time. In his book *Star Trek: Movie Memories*, Shatner recalled his main worry was that the fire would delay the filming making him late back to recording for his hit TV show *T.J. Hooker*.



REVIEWS

The third *Star Trek* movie was not as widely acclaimed as *The Wrath of Khan* with critics praising its sense of grand space opera, while commenting on the movie's lower production values. Roger Ebert, in *The Chicago Sun-Times*, called the movie "Good, but not great," while *USA Today* praised the film as the best of the three and the closest in spirit to the original TV series. Nimoy's direction was approved of by the majority of critics, with *Newsweek* acclaiming *The Search for Spock* as the best-acted of the three movies to date. The shock dramatic developments of David's death and the destruction of the *Enterprise* were criticized by some as obvious and manipulative moves.

TIME'S
ARROW

1986

COMPLETING THE VOYAGE

After all this storm and drang, the third film in the trilogy — *Voyage Home* — is lighter and more loosely connected to the first two, but meets that final requirement of the original *Odissey*: the triumphant return home. With an alien probe threatening the destruction of Earth, the *Enterprise* crew take their "ferreted" Klingon bird of prey on a journey through time to 1986, in a desperate bid to recover living whales — the only creatures in the universe able to respond to the probe's message. Played as a fish-out-of-water time-warped comedy, the movie gives Kirk

and the crew a chance to recover from their recent upheavals. Kirk even sparks up a relationship with Dr. Gillian Taylor, coincidentally the keeper of two Humpback whales named George and Grace, with whom Spock soon becomes personally acquainted.

Meanwhile, the crew function as a unit like never before, rapidly adapting to their assigned tasks. While Scotty, McCoy, and Sulu construct a tank for the whales, Chekov and Ilia seek a power source to recharge the bird of prey's dibbium crystals. Like any disciplined unit, each knows their place and

their role, but they are not motivated simply by the desire to do a good job or obey orders. The stakes involved are far higher, and arguably it's across these three movies that the notion of the *Enterprise* crew as a family unit becomes part of Trek lore. Perhaps for the first time, the audience realizes that these people are more than just a crew, they are the closest of friends.

While the similarities between this sequence of Trek movies and Homer's odyssey are thematic rather than literal, it is possible to pick out some direct parallels along the way.



REVIEWS

The fourth *Star Trek* movie was a huge crossover success with the plight of the whales, the contemporary setting, and the accessible character humor all attracting a sizable non-fan audience. *The Washington Post* dubbed the picture "inaccessibly pleasurable Christmas entertainment," while *The New York Times* felt the latest installment had "done a great deal to ensure the series' longevity." Again, there was much comment on how the film was true to the critics' memories of the TV series, while having the characters play up to their reputations in the popular imagination proved a masterstroke in bridging to a wider audience. An easy-to-engage-with contemporary issue in the possible extinction of the whales (and other species) made the film relevant to broad 1980s audiences without it being environmentally preachy.



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Odysseus is condemned by Poseidon to wander the sea and lose his crew, and Kirk suffers similarly at the hands of a vengeful Khia. The loss of the *Enterprise*, and Kirk becoming stranded on the Genesis planet in *The Search for Spock*, can be compared to *Odysseus* being shipwrecked on the island of sea nymph Calypso, while the building of a raft by *Odysseus* to facilitate his escape can be seen in Kirk's re-purposing of the Klingon bird of prey.

Over the course of this epic odyssey, our hero has fought battles against monsters, and has traveled to mysterious realms (1986 was certainly a heyday for the intrepid *Enterprise* crew!). He has won and lost various battles, his friends and allies have fallen. His colleagues have rallied round, above and beyond the call of duty, driven by their personal allegiance to their Captain. He has traveled far and wide in search of redemption, and finally found it in the most obvious place of all: home. **A**



DATA **CORE** **STAR TREK IV: THE VOYAGE HOME**

US RELEASE DATE:	26 NOVEMBER 1986
US OPENING WEEKEND BOX OFFICE:	\$16.9 million
US BOX OFFICE:	\$109.7 million
INTERNATIONAL BOX OFFICE:	\$133 million

A This was the first *Star Trek* project that designer Michael Okuda worked on, beginning a 19-year stint on *Star Trek* across all media. For the movie, he designed the computer displays, introducing the then-futuristic touch-sensitive screens on board the *Enterprise*. These would continue through all subsequent *Star Trek* films and TV series (with the obvious exception of the prequel TV series *Enterprise*).

A *Star Trek* fan and then-huge Paramount star Eddie Murphy was originally slated to feature in the film in a comedy role as an eccentric college professor who believes in aliens and meets the *Enterprise* crew. Putting the starfish's then-two biggest franchisees (heavily *Pulp* Dip and *Star Trek*) into one was deemed a bad idea. Murphy went on to make *The Golden Child* (1986) instead (a decision he later characterized as "a mistake").

A The majority of the footage of the humpback whales featured in the movie was created using four-foot-long animatronic models. The only real whales featured in the film were the live shots used at the close of the movie. However, many wildlife experts were so convinced by the dummy whales they complained to Paramount about the film crew having got so close to real whales in the wild. **A**



A The scene where Spock applies the Vulcan nerve pinch to a disruptive park on a bus who is playing his "boom box" at top volume came from actor Leonard Nimoy's own real-life experience. He'd encountered the same situation on public transport in New York and used that for his motivation for the scene in which Spock wins a round of applause from the other passengers.

A Until the release of the 2005 *Star Trek* movie directed by J.J. Abrams, *Star Trek II: The Wrath of Khan* was the biggest-grossing film in the series, leading to the launch of the second TV series *Star Trek: The Next Generation*.



RUNNING THE SHOW

Joining the writing team of *Star Trek: Enterprise* during its third season was a dream come true for lifelong fan Menny Coto, but that was just the start of his adventure. **Bryan Cairns** talks to the Executive Producer of the show's final season, and asks what might have happened next...

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Veteran television writer and producer Manny Coto has no trouble whatsoever prepping when his love and affection for everything *Star Trek* first began.

"Growing up, my original favorite sci-fi show was *Lost in Space*," recalls Coto. "As a kid, I really responded to the robot and Dr. Smith. When I got a little older, in my teens, I started watching *Star Trek*. Here was a science fiction show that actually tried to make you believe the science fiction elements were a real and unified universe. Obviously, there were shows that tried to do that, but *Star Trek* was the first coherent sci-fi universe on television I had encountered. It had the military jargon and the idea these were actual functioning vessels and people behaved logically. It was inspirational and it drew you in and made you believe this was possible. On top of that, there were characters like Captain Kirk, who was just a great hero figure."

Coto's passion for the show only grew over time, and you know what they say about good things coming to those who wait. Coto started racking up genre credits on *Dr. Giggles*, *Strange World*, *The Outer Limits*, and *Odyssey 5*, before landing the glam assignment as writer and

"HERE WAS A SCIENCE FICTION SHOW THAT ACTUALLY TRIED TO MAKE YOU BELIEVE THE SCIENCE FICTION ELEMENTS WERE A REAL AND UNIFIED UNIVERSE."

co-creative producer on *Star Trek: Enterprise*'s third season. Then, it got even better, when he was subsequently promoted to showrunner in the series' fourth year, a position his name is still strongly associated with.

"That's very flattering, because I'm very proud of the stuff we did on *Enterprise*," says Coto. "I am surprised people still talk about it. It was a really fun dream project for me, to be able to do season four, and especially to do the touchstones to the original series, which was my favorite series of *Star Trek*."

A STARSHIP ADRIFT

Despite his inner fanboy doing flips and cartwheels, things were not looking rosy for the show. *Enterprise* had been struggling in ratings before Coto even beamed on board. As a result, *BFI* almost bled the show right off their schedule, until moving it to the dreaded Friday night slot—more or less the waiting room for

cancellation. With Coto now in charge, there was an optimistic hope amongst long-term fans that viewership would somehow increase, perhaps allowing UPN to keep this beloved legacy alive and running. With those kinds of expectations, Coto began to feel the weight of the *Star Trek* world on his shoulders.

"It was a lot of pressure, although we all kind of knew season four was going to be the last one," admits Coto. "Also, I kind of felt that no matter what we did on the show, or how good it got, once the ratings declined in the way *Enterprise* did, they weren't going to go back [up again]. That doesn't happen on television. It's very, very rare. My feeling was, 'This is going to be the last season anyway, so do the best you can do, have as much fun as you can, and don't worry too much about the ratings.'"

Thankfully, story-wise, *Enterprise* gained some strong momentum due to the epic, critically acclaimed final arc, which saw the alien race almost destroy the Earth. Going into season four, there was no denying Coto's enthusiasm and excitement translated into a renewed energy for *Enterprise*'s untapped frontier.

"MY FEELING WAS, 'THIS IS GOING TO BE THE LAST SEASON ANYWAY, SO DO THE BEST YOU CAN DO, HAVE AS MUCH FUN AS YOU CAN AND DON'T WORRY TOO MUCH ABOUT THE RATINGS.'"

"I had my own feeling about what I thought the series should be," explains Coto. "I wasn't going in trying to correct something. I was using what was there and getting in what I thought was an interesting direction. For example, they had set up the behavior of Vulcans, which was a little different than the behavior of the Vulcans we were used to. The Vulcans in this universe were a little more emotional—they lied and

were a little more incoherent with the Vulcans of previous *Treks*. We created a story where Vulcan has to return to its original roots that were set up in the early days. I actually looked at the series as an opportunity to bend what was there closer to the original *Star Trek* series."

"There was no mandate," he continues. "I pitched to them what I thought would be fun for season four, doing prequel stories to the original series and doing three episode arcs. The only thing that really tied me down was at the end of the third arc, they had Captain Archer wake up in a Nazi camp. I had to get through that plot first. That was it. After that, I'm not saying they gave me free reign, but they approved what my ideas were and we went forward from there."

A QUESTION OF MONEY

With a diverse ship crew that included Captain Jonathan Archer (played by Scott Bakula), science officer T'Pol (Melene Blalock), chief engineer Charles "Trip" Tucker III (Connor Trinneer), tactical officer Malcolm Reed (Dominic Keating), communications officer T'Pol Sato (Lincoln Park), and helmsman Travis Mayweather (Anthony Montgomery),





servicing such a large ensemble cast was no easy task.

"Oh my gosh, Anthony's character was challenging because I felt it was a little bit thinly drawn in places," reports Coto. "There was not a lot to figure out for the guy to do. Most of the other characters I found a lot of fun to work with."

In an effort to whip up some much-needed buzz, *Star Trek: The Next Generation's* Brent Spiner guest-starred in multiple episodes as Dr. Artek Soong. The true coup-de-grace would have been making TOS legend William Shatner himself, whom the producers were actively pursuing. Needless to say, things didn't pan out, but not from a lack of trying.

"That episode with Shatner was going to be where the *Enterprise* finds a pocket universe and in it is Tiberius Kirk from the Mirror Universe," reveals Coto. "In the original series, there was a device in the 'Mirror, Mirror' episode that would make people disappear. It was never really explained where they would go or what happens to them. What we were peering is that they are

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actually transported to this pocket universe. In this universe were all the people trapped by this device and Tiberius Kirk ultimately met the same fate. Here he is, and Archer and his crew stumble on this pocket universe. Kirk wants to steal this ship to get out of this place."

"It was a very cool idea. We had lunch with William Shatner, pitched it to him, he thought it was terrific, and was really on board. It ultimately came down to a question of money. Paramount had a certain amount they were going to pay. Paramount was looking at this being the last season and didn't want to spend a lot of money. They went off and did an analysis about how much they can increase the ratings by bringing Shatner in. Ultimately, they decided they weren't going to pay him the amount of money he wanted, which was a let, but it wasn't crazy. Paramount just decided it wasn't worth it to them, stupidly, by the way. It would have been a great event."

THE FINAL FRONTIER

In the end, declining ratings resulted in *Enterprise* being axed, although that decision never informed the back half of the season.

"I can't remember where we were in the series the day we found out we had been canceled, but the season had pretty well been



figured out," explains Coto. "We just proceeded along. At that point, it wasn't a big surprise. I had the final two episodes in mind and that we were building towards the end of the series. We were able to do a season closer, then that became the series closer, and there was followed by an episode by Rick [Berman] and Brannon [Bregg]."

Unfortunately, that final-episode episode was not well received. Meant to be a love letter to the *Star Trek* franchise, "These Are the Voyages..." brought in Commander William T. Riker (Jonathan Frakes) and Counselor Deanna Troi (Marina Sirtis) instead of focusing on the existing *Enterprise* team, a move that angered fans and critics. Many viewers simply regarded the previous two episodes, "Demons" and "Terra Prime" as the official swan-song to the series.

"Well, that's how I envisioned it," says Coto. "I've always said that 'Demons' and 'Terra Prime' were the actual finale of *Enterprise* and that the final episode was more of a finale for the entire franchise. After 18 years, we knew the franchise was going off the air, so this was a finale for the entire franchise, which is why we went back to *The Next Generation* group. To me, 'Demons' and 'Terra Prime' felt like bringing it back to Earth. The greatest challenge in conquering space and meeting alien species was overcoming our own

"I PROBABLY WOULD HAVE RESURRECTED [TRIP], ALTHOUGH THEY MIGHT NOT HAVE LET ME. I STILL WOULD HAVE FIGURED OUT A WAY TO DO IT."

internal prejudices, which are still lingering around. Or that the final enemy that the *Enterprise* was going to face was going to be someone from our own world who did not want this future. *Enterprise* started with exploration and the cosmos, so I thought it was fitting to end with having to defeat someone who felt this was not something humankind should do."

Poising salt on the open wound was Trip being killed in an explosion in "Terra Prime". Again, many fans felt the death was forced, rushed, and pointless, with little time left to explore any emotional fallout among his friends aboard the *Enterprise*.

"We didn't have a lot of discussions about it," states Coto. "It was something Rick and Brannon wanted to do. I remember thinking it was probably not a good thing, because it was kind of a cheap shot to kill off a character people love in the last episode. We did a lot of it [when I worked on *24*], where characters died, but it was in the middle of the season and this series can continue and that character can be resurrected. In the last episode, to knock someone off, seemed unnecessary and you don't win. You don't get anything out of it."

THE RETURN OF TRIP TUCKER

Nevertheless, viewers weren't quite ready to say goodbye and organized a "Save *Enterprise*" campaign. Letters were written, funds were raised, and an ad was even taken out in the *Los Angeles Times*, all to no avail.

"It was very flattering and fun to be part of," acknowledges Coto. "It meant people really liked what we had done and were out there to bring it back. I didn't feel it was going to work because Paramount had decided 'this is it.' They had decided it was time to ride the whole franchise. I don't know if they were thinking J.J. Abrams at the time or probably just someone new. I felt it

was kind of futile. At the same time, it was fun and one can always dream."

If that's the case, what if *Enterprise* had been picked up for a fifth season? Were there certain elements Coto wanted to further explore?

"I remember two things," he says. "I wanted to get into the Romulan War, if not get into the actual war, then really start ramping up for it. Maybe something that could be picked up in the movies, because that was a big pivotal event that was a natural dramatic point for the *Enterprise* audience to go with. And I remembered I wanted to do an arc set on Soratos, the cloud city, and see the construction of that and their society. I also planned on doing more episodes centered in the *Mirror Universe*. If we had a 24-episode order, we could do four or five episodes in the *Mirror Universe*, and almost have it a miniature series within a series, that would play along the regular series. I really enjoyed exploring the aliens from the original *Star Trek* like Andorians, the Vulcans, and I probably would have done something with the Tellarites. I'm obviously talking broad strokes here."

"And, if we had continued, Trip would not have died," he adds. "But if he had, I probably would have resurrected him, although they

might not have let me. I still would have figured out a way to do it."

Reflecting back, Coto cites a few of the creative highs and lows during his *Enterprise* tenure.

"For me, the high was the *Mirror* episodes," says Coto. "Those were just a joy to do with the original *Enterprise* design. That was a blast. I felt our characters really came to life in those episodes and the actors had fun playing their *Mirror* counterparts. In that gear, I particularly love the *Vulcan* trilogy. It's a fascinating culture in *Star Trek* and I thought it would be fun to explore more of it. Vulcans are such a big part of *Star Trek* and we actually see so little of them throughout all the series, so I was proud to do an arc based almost entirely on Vulcans. The one episode that got away from me was 'Bordallo', when the guy who created the transporter came on board. It was an interesting idea to meet the inventor, but I just don't think we pulled off a compelling story for it."

LIFE WITHOUT TREK

These days, Coto has been keeping busy entertaining the TV community with compelling heroic and villainous characters. He helped torment Jack Bauer for 24's last four seasons

and is currently the executive producer on the dark series, *Dexter*. It may seem like a stretch going from the fantastical to the more grounded spy or serial killer world, but Coto doesn't see it that way.

"Well, 24 was almost science fiction," he quips. "It was interesting because the tech-speak delivered at CTU was very much the same as in *Star Trek*, where we just made stuff up. In reality, the stories, especially in 24, are about heroes and villains. 24 was a little bit heightened and a little bit exaggerated, so I always looked at it as quasi-science fiction. And *Dexter* is also very heightened, although I wouldn't go so far as to call it science fiction. None of them are hyper-real, they're all a little exaggerated, and I think my mind works best that way."

As for whether Coto is hoping that somehow, someday, he will have the opportunity to chronicle more *Star Trek* adventures, his answer is immediate.

"Oh, absolutely!" he enthuses. "I would love to revisit the franchise in some way. I love *Star Trek*. Working on *Enterprise* for a couple of years was the highlight of my Hollywood career. I certainly hope I can go back to that anarchy." A





EMPIRE

From the Romans to the Romulans, the galaxy has seen its fair share of empires, but it's not easy being Caesar, or even Shinzon. Simon Hugo takes a look at the pitfalls of proclaiming yourself lord of all you survey...

The last 12 months have been pretty momentous here on 21st Century Earth. Across the Arab world, dictatorships have toppled in a wave of popular protest and revolution. In Egypt, Libya, and Tunisia, leaders who seemed unstoppable just months before have been laid low, while neighbouring countries have scrambled for reform in fear of similar uprisings. It all seems to have come as something of a surprise to pundits around the world, not to mention the leaders in question. It raises the question, for too seldom asked in world affairs: why didn't anyone ask the advice of a *Star Trek* fan?

If there's one thing we've learned in 45 years of exploring the First Galaxy, it's that autocratic rulers and oppressive empires are guaranteed to fall. While the Federation endures as a voluntary union of democratic worlds (see sidebar on P58), totalitarian regimes come and go, each flourishing for a while before imploding in suitably dramatic fashion.

So why is it so hard to run an empire? To hold on to power when that power seems so absolute? A look at some of *Star Trek*'s biggest bads reveals parallels with the real world that any wannabe Napoleon – or Gordon Singh – would do well to heed.



STATE OF MIND

RULES OF ACQUISITION

One problem that one scrapper even the mightiest empire is the question of resources. The Cardassian Union grew from the need to combat poverty and hunger on Cardassia Prime, but greedy galle soon used more wealth than they created in their rush for military gains. Just like in Germany in the 1930s, desperate people accepted dictatorship as a means to prosperity, only to find their leaders sought power as an end in itself. After a brief period of plenty, Cardassian civilians were left starving again, while the ruling military plundered and prospered elsewhere. When an opportunity presented itself, it's no wonder dissidents rose up and deposed the Central Command.

The Klingon Empire, too, might have fared better had it made time for balance sheets amid the bloodwine and bat'leths. When the moon Praxis exploded in 2293, the Klingons lost their main energy-producing facility and deadly pollution was unleashed upon their homeworld, Qo'noS. With all



their resources dedicated to its military might, the Klingons couldn't afford to clean-up the mess in their own backyard, so had no choice but to ask the Federation for help. It's a similar situation to the one faced by the Soviet Union on Earth in the 1980s, when the worst nuclear accident in history – the Chernobyl disaster – forced the Russians to deal with their Cold War enemies in the West. Though the Klingon Empire survived where the USSR did not, it couldn't hope to wield the power it had had before, and its relationship with the Federation was changed forever.

Even the Founders, the great dictators of the Gamma Quadrant, who genetically engineered a bentness into their key conspirators, couldn't



THE KLINGON EMPIRE MIGHT HAVE FARED BETTER HAD IT MADE TIME FOR BALANCE SHEETS AMID THE BLOODWINE AND BAT'LETHS.



escape the grubby realities of supply and demand. When the Federation mined the entrance to the wormhole during the Dominion War, the Founders could no longer rely on the steady supply of Ketracel-White in the Alpha Quadrant, which their Jem'Hadar henchmen needed to stay alive. Like the Cardassians and the Klingons, the Founders' problems were, at least in part, the result of endless expansion: the bigger your empire, the harder and harder it is to manage.

DOZZY HEIGHTS

That brings us nearly into the next major problem faced by any tyrannical territory: it needs a tyrant at the top of it. Though its provinces may be vast, all the power flows from one person (or a close-knit clique), which feeds out to ever more places as the empire expands. And if too much power is plugged into one point... Well, something's gotta blow.

Let's look at the Cardassians again. The ever-visible Gul Dukat ruled the Dominion into Cardassian territory, assumed power, then descended into total madness during the ensuing

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war. His successor, Damar, turned to drink while presiding over a puppet government. When Damar finally rose up against his Dominion allies, it was in a spirit of mutual destruction that left Cardassia Prime in ruins. Under a democratic system, it's fair to say, neither would stand much chance of a second term.



The Dominion itself should have been a more stable dictatorship. At once a unified mind and many individuals, the Founders combined a singular will with strength in numbers. However, it was a simple illness that put an end to their expansion into the Alpha Quadrant. Like the destruction of Praxis, this unpredictable event could never have been factored into their plans, and it was only Dabo's promise of a cure that caused them to surrender their claims on this side of the Bajoran wormhole. The fact that the empire they had established could have survived without them was beside the point: the Founders had no ambitions beyond self-preservation.

ENEMIES WITHIN

Of course, being king of your own particular castle doesn't just mean keeping an eye out beyond your walls, either. Every emperor has self-professed enemies, but even if you can stave off their attacks and avoid going mad, there's a good chance your closest allies have got it in for you, too — and that's never a good thing for stability.

In Earth's history, the Roman Empire is probably the most famous hotbed of backstabbers, both metaphorical and literal. The way to the top was often bloody and underhanded, and if you did get to hold high office, you soon became the target of the same shady methods you had used to get there. Between AD 37 and AD 68, the Romans got through six emperors, including Caligula (killed by his own bodyguards), and Nero (killed by his successor's mom). All died for political reasons, yet there remained no shortage of willing replacements, putting ultimate power beyond personal safety.

The obvious comparison in the greater galaxy (not counting Planet B-12-III, of course) is the similarly named Romulan Star Empire, with its senate, its praetors, and its praetors. The fact that the human clone Shinzon could seize control of this Empire in 2379 by assassinating the entire Senate shows how centralized its power structure was, and just how precarious.

For the most part, however, Romulan intrigues tended to be a little more subtle than this, and it is back with the Klingons where leadership and low survival rates really go hand-in-hand. Klingon chancellors have been shot, poisoned, and stabbed

WHEN DAMAR FINALLY ROSE UP AGAINST HIS DOMINION ALLIES, IT WAS IN A SPIRIT OF MUTUAL DESTRUCTION THAT LEFT CARDASSIA PRIME IN RUINS.



**WHEN THE BORG COLLECTIVE
MOST RESEMBLES AN EMPIRE,
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STARTS TO FALL APART.**



For their stewardship of the Engine, and probably considered themselves lucky as they breached their last. After all, back in the Second Dynasty, a Klingon ruler like Emperor K'othan could expect his entire family to be killed along with him when he was eventually deposed.

REFLECTED GLORY

But to really see how dysfunctional a despotic regime can be, there's no better example than one which may have evolved from the Romans themselves: the Terran Empire of the Mirror Universe. Though we never find out exactly who is in charge of this brutal Bizarro World, its culture is

based on distrust and betrayal, with assassination and accusation as commonplace ways to advance through the ranks. For example, in 2155, no sooner had Commander Archer usurped Captain Forrest than Archer himself was fatally poisoned by Neelix Sato, en route to declaring himself Emperor of Earth. A hundred years later, every crowman on the Enterprise wanted to see Captain Kirk dead, as a surefire path to career progression.

Now, you could argue that these methods did the Empire no real harm. It lasted for hundreds of years, and its eventual decline came thanks to Federation-like reforms instigated by the Mirror Spock. But, as the Vulcan himself recognized, its terror tactics could only last so long. Even despotic leaders must have some leadership qualities beyond sheer ferocity (such as Kirk's tactical field or Sato's U.S.S. Defiant). Without some kind of psychological hold over your subjects, you really have no empire at all—only a state of constant war within your own borders. And the solution favored by most totalitarian regimes.

An empire needs eyes and ears everywhere, and like the East German Stasi and the KGB on 20th Century Earth, organizations like the Rozenan Tal Shiar and the Cardassian Obsidian Order kept their respective regimes in power by making any dissent a thought crime. Separate from the army, but just as deadly, these undercover outfits used information and intimidation to scare their own people into silence.

But, as we have already seen, no empire's resources are unlimited, and running a police state is no mean feat. In a society where trust is so deviled, you need spies to monitor your spies, and before you know it, everyone is an informant. What's really necessary is not the means to suppress resistance, but to abolish the concept altogether...

RESISTANCE IS NOT FUTILE

Which brings us, of course, to the Borg. At first, these guys seem like the ultimate empire builders. With their unity of purpose, they embody the communist dream of advancement through interdependence, aspired to by modern-day



U.S.S.R. ENTERPRISE?

Mages 1991 Michael Edgington once argued that the Federation was "worse than the Borg" because it "assimilates people and they don't even know it." Other commentators have claimed that *Star Trek* is inherently communist, because it depicts an Earth without money or private enterprise. So is the Federation just the acceptable face of evil empires?

The answer is no for one simple reason: Its inhabitants are individuals, rather than components in a socialist machine. Private business may be a thing of the past, but private endeavor and independence of spirit are still held up as the best way to benefit all of society. Starfleet has rules, but when an officer chooses to break them based on his own judgment, he is not quashed as a dissenter, but afforded the trust and freedom to do what he thinks is right.

The Federation endures where empires do not because it has evolved beyond greed, and in the same way that it has abandoned money, its members no longer covet land or dominion over others. Empires will always fall because they overreach themselves. The Federation lasts because it reaches out to others.

states such as the People's Republic of China and, most especially, North Korea. But whereas those collectives seek to repress individual rights through censorship and social control, the Borg literally surrender their individuality to become part of a single linked mind. In that respect, they are no empire at all, but a lone, expanding organism, conquering millions, yet always numbering one.

When the Borg Collective next resembles an empire, it is, unsurprisingly, when it starts to fall apart. The hidden world of *Unimatrix Zero*, where drones could interact with each other free from the Collective, has a lot in common with the sort of underground resistance movement that the Tal Shiar and the Obsidian Order were determined to stamp out.

It eventually led to a breakout faction of Borg, separate from the Collective, capable of independent thought and, in the disgusted words of the Borg, "every individual entitled to their own small opinion."

Seen in that light, the Borg Collective is undoubtedly an empire—vast and powerful, yet unable to cope with freedom of thought. Strong-arm tactics can always subdue freedom, but they cannot suppress it indefinitely. It may take decades, as in Libya, or hundreds of years, as with the Tarsan Empire, but sooner or later, the human (or Cardassian, or Bajoran) spirit will reassert itself. The result isn't always democracy as we know it, but it's a step in the right direction—towards the individual rights and freedoms that we in 21st Century America take for granted. **A**



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FOUR COLOUR FLASHBACK

A Universal History of *Star Trek* Comics

Since 1967, the crews of the various Enterprises, *Deep Space Nine*, and *Voyager* have been featured in hundreds of comics and newspaper comic strips telling the ongoing adventures of Starfleet's finest, their missions ranging from the exceedingly faithful to the frighteningly fanciful. Andy Mangels explores a strange alternate universe of panels, word balloons, and pulpy newsprint, as he examines the history of *Star Trek* in comic form.

The four-color world of comic books has long been a home to the sky-flying exploits of super-heroes, the dystopian adventures of science-fiction lawmen, or the less-animated adventures of beloved cartoon characters. Licensed characters from film and television have made the leap to comics since before World War II. But what is likely the longest-running and most popular Hollywood franchise ever to appear in licensed comics—as will surprise few readers of this magazine—is *Star Trek*.

THE GOLD KEY ERA

Having previously packaged content for Dell Comics, Western Publishing began its own comic book line in 1952, crowning it Gold Key. Western had previous immense success with popular children's books known as Little Golden Books. As in the book line and with Dell, the Gold Key line published quite a number of licensed titles, primarily series based on properties from Walt Disney Studios or Warner Bros.

Gold Key licensed the *Star Trek* show to present as a comic, and debuted the first issue in July 1967. It featured a photo cover and several photo pin-ups, a trend that would continue until issue #18, when the traditional Gold Key cover style—a painting with small inset photos—would be the norm. The series was published two to three times a year beginning with issue #2 in 1968, increasing frequency in the mid-1970s, and appearing almost monthly from 1977 to its 61st and final issue in March 1978. Several of the comics reprinted earlier issues, and were themselves reprinted in early trade paperback collections called "Enterprise Logs". Gold Key also published some issues after #9 with a Whitman logo on them, a Whitman sub-licensing for retail shops instead of newsstands.

The Gold Key *Star Trek* series is best remembered by fans for its sometimes wacky stories and inaccurate details of the *Trek* universe (such as incorrectly-colored uniforms, or sometimes making Scotty a tall blond), but fans today remember them fondly. The tales found Kirk and crew facing pirates, wizards, woodco, neanimes,





immature people, psychopaths, and even George Washington! A few series sequenced TV episodes, including "T'Pol," "Metamorphosis," and "The City on the Edge of Forever."

THE BRITISH STAR TREK ERA

Concomitantly with Gold Key, a series of British *Star Trek* adventures were published in a succession of weekly magazine-sized comics. The strip debuted in *Joe 90: Top Secret*, beginning January 18, 1969, six months prior to the debut of the series on British television. Perhaps that would explain why the first two double-page full-color strips refer to the Enterprise's leader as "Captain Kirk." The mistake was rectified for the third installment.

Joe 90 ceased publication on September 5, 1969, becoming *7021 Joe 90* three weeks later, and retaining *Star Trek*,

which eventually proved popular enough to gain a third page of story... on the cover itself! On October 2, 1971, the magazine again morphed to become *Pinkie* and *TV 21*, with *Star Trek* continuing until the December 29, 1973 issue. Additional strips and content appeared in various annuals and specials, including late material in 1976 and 1979. The British stories actually totaled 634 pages, making them a significant part of *Trek* history. The British run has not been reprinted... to date.

THE POWER RECORDS ERA

Having delighted children with its records since the late 1940s, Peter Pan Records began a new program in the 1970s, licensing content for an older audience. Under a new imprint, *Power Records*, adventure stories with full voice casts and original music were released for *Star Trek*—licensed from Marvel and DC Comics, as well as for TV shows such as *Hipster*, *The Six Million Dollar Man*, *Planet of the Apes*, and *Star Trek*.

The adventures were released in a multitude of formats, including 7-inch vinyl singles, standard 12-inch vinyl albums, and book-and-record sets that featured comic book stories that followed the recorded plots relatively faithfully. From 1975–1979, 11 total *Star Trek* titles were created, released and re-released in a multitude of styles. Six of them were released as "Book-and-Record" sets, with several featuring art by comic superstar Neal Adams, and scripts by *Star Trek* Logs author Alan Dean Foster.

The talent of the creators did not mean that the works were without fault; however, in fear of the comics, Sola is shown as an African-American in a blue science uniform, Uhura was shown as a blond Caucasian, and the animated series' *W'Boo* is a blue-skinned green-haired woman instead of an orange cat-woman in another story. The *Enterprise* crew meets *Keanu* the Barbarian... an axe-wielding savage drawn by Conan artist John Buscema to look exactly like Conan (another licensed character *Power* released). The final two *Trek* titles released in "Book-and-Record" form were in 1978, and although they returned Sola to his proper heritage, they removed Uhura entirely, and awkwardly attempted to allude the new movie uniforms.

THE FIRST MARVEL ERA

One of the comic industry's "Big Two" publishers is Marvel Comics, which began in 1939 as Timely Publications, and which typecasted its superheroes. Marvel had enjoyed success with licensed titles such as *Conan the Barbarian*, 2001, and *Star Wars*, and in December 1979, they released "Marvel Super Special #22," a magazine-sized comic that adapted to comic form *Star Trek: The Motion Picture*. That extra-length story was reprinted as a paperback by Pocket Books in March 1980, and split into the first three issues of a new monthly *Star Trek* comic series debuting in April 1980.

The series that followed was both helped and hampered by its ties to the movie. *Trek* fandom was reinvigorated, meaning stronger sales, but the Paramount agreement meant that the comic creators could only use characters and situations from the film; they could not reference the original series or animated series! Thus, they had to mark time with stories about a haunted *Enterprise*, spheroids, and





space gnomes. Many fans considered the cancellation of the series — with issue #18 in February 1982 — a mercy killing.

A curiosity that appeared during this same time period was a comic that only partially adapted the first *Trek* film. In December 1979, it appeared on six packages for fast-food franchise McDonald's Happy Meal boxes, and on Video Communicator toys (see!).

THE NEWSPAPER COMICS ERA

Even as Marvel published the adventures of the *Enterprise* crew in the comic books, the Los Angeles Times Syndicate began offering a daily newspaper comic strip in syndication. The Monday through

Saturday strips were black-and-white, while the third-of-a-page Sunday strips were in color, and recapped the plot details from the preceding week. Thus, readers got to see two versions of the same storyline.

The *Star Trek* strip was set immediately following *Star Trek: The Motion Picture*, and was initially written and drawn by Thomas Wierwille; later stories saw comic scribes Georg Conway and Martin Pasko and a variety of artists producing the work. The plots contained a familiar mixture of traditional *Trek*-in-peril and civilizations-with-secret devices, and included appearances by Klingons and Barry Mudd, while a memorable four-month arc in 1982 was co-produced with writer Larry Niver, and co-starred the *Khan* invaders,

which had appeared in both his own novels and the *Star Trek: The Animated Series* episode, "The Slaver Weapon."

The series ran from December 2, 1979 until December 3, 1983, for a total of 1400 individual strips. Ironically, the final storyline found the crew alternate-world-hopping to a 20th Century Earth, where they found that they were characters in a TV show called "Star Trek" and must team up with two excited young boys who were big fans.

THE DC COMICS ERA

Founded in 1934 as National Allied Publications, DC Comics is the longest surviving comic book publisher, and the other industry titan. With a long



history of licensing Hollywood concepts for four-color adventures—ranging from Bob Hope to *Return to Oz* to Evans—it surprised few when DC picked up the *Star Trek* license in February 1984, shortly after the film success of *Star Trek II: The Wrath of Khan*.

The DC era still had some restrictions, but in addition to following up on movie-related material, new characters began to appear alongside the original crew, and canonical material and characters from the series were referenced. A variety of writers worked on the series, but one of the most popular was Peter David, who produced #48–55 in 1988. The series was canceled with issue #56 in November 1988, although three annuals were also produced, along with movie adaptations for the third and fourth *Trek* films, and a two-issue encyclopedic “Who’s Who in the *Star Trek* Universe” series. There was also a five-issue mini-series for the new kid on the block, *Star Trek: The Next Generation*, in 1988.

Star Trek was relaunched in September 1989 with a new series, and the following month, *Star Trek: The Next Generation* was launched as a monthly companion series. The pair of series would feature the most amount of issues for either

franchise, both ended with their 80th issue in February 1995. Also appearing were six annuals each, three movie adaptations, multiple specials and mini-series, and two graphic novels, as well as a cross-over with Malibu’s *Deep Space Nine* series.

Of special note is that Michael Jan Friedman wrote all but two issues of the monthly TNG series, while Howard Weintraub wrote the lion’s share of the Original Series tall-tales. Actors William Shatner, George Takei, Walter Koenig, and James “Q” Deane also guest-wrote stories for the various series! The DC era is largely viewed by fans as one of the best comic strip versions of *Star Trek* to date, with the original 1982 graphic novel, “Debt of Honor”—by writer Chris Claremont and artist Adam Hughes—cited as perhaps the work’s shrewdest gem.

THE MALIBU COMICS ERA

Launched in 1938 as an independent comic publisher, Malibu Comics originally published creator-owned titles and a few licensed titles up until 1992. Infused by a boatload of money gained from publishing and distributing the initial titles from Image Comics in 1992 and 1993, Malibu

expanded their line considerably with a line of super-heroes known as the Ultraverse, and more licensed titles, including one based on TV’s new *Star Trek: Deep Space Nine* series.

Following industry fashion—which made a great clutter that the *Trek* franchise had been split between two publishers—the new *Deep Space Nine* series debuted in August 1993, complete with promotions with national convenience store Circle K. As was the custom at the time, when comic speculators were hoping to strike it rich by buying comics for re-sale, the first issue had variant editions, including foil logos, gold foil covers, and polybagged issues with free posters inserted.

Malibu published 32 monthly issues of *Deep Space Nine*, as well as a cross-over with DC Comics, and a variety of one-shot specials and annuals, and mini-series. Of particular note was their “Celebrity Series” line of specials, written by *Trek* actors Aaron “Weg” Eisenberg and Mark “Serk” Leonard. Actor Tim Russ, who played Neelix on *Star Trek: Voyager*, also co-wrote two issues of the series, in which a Mirror Universe version of his character appeared.

Having set up characters and situations in the pages of several of their comics, Malibu announced plans to publish a *Star Trek: Voyager* comic, and





even provided it to the comic press in 1985. But *Deep Space Nine* #32—and a *Worst Special* and an *Ultimate Annual*—in December 1985 would be the last Trek project to appear under the imprint, which was finally and officially absorbed by Marvel.

THE SECOND MARVEL ERA

In late 1994, Marvel Comics had begun the purchase of Malibu and slowly brought its titles into their fold. This enabled them to gain a foothold against DC Comics when the *Star Trek* license came up for negotiation. Thus it was in 1995 that Marvel published *Star Trek* for a second time, along with *Wizards: Impossible*—under a new imprint called Paramount Comics.

For the first time, the entire *Star Trek* franchise was opened to one publisher, and with changes behind-the-scenes in Paramount's licensing department, unprecedented allowance was made to allow creators freedom to explore all aspects of *Trek*... past, present, and future.

Marvel's debut for the line was in November 1995, with a new *Deep Space Nine* series, an adaptation of *Star Trek: First Contact*, and a new double-sized series called *Star Trek: Tomorrow*, which told stories from the Original Series and *Next Generation* eras. The following month, Marvel

surprised fans with a one-shot cross-over, *Star Trek: X-Men*, uniting the original *Enterprise* crew with the company's top-selling mutants!

Diving into the new *Trek* line wholeheartedly, Marvel launched the first *Voyager* series, a retro pre-*Trek* series called "Early Voyagers," a *Kirk-era* mini-series called "Unfolding Voyagers," and a popular series with a younger cast called "Starfleet Academy," one issue of which was published in both English-language and Klingon-language editions. A second mutant special joined *The Next Generation* with *X-Men*, in a story that continued in a Pocket Books novel.

Marvel used a variety of creators on the various series, including the author of this article who co-wrote many *Deep Space Nine* stories and an "Unlimited" issue, as well as others who had written for the Malibu or DC lines, or Pocket Books novels. By early 1998 however, Marvel was struggling to justify the costs of the Paramount license to their corporate owners, and most of the *Trek* regular series were canceled, to make way for sets of mini-series, which could be collected for trade paperback sales. New ideas were developed as well, including an alternate reality "What If?" style series called "Star Trek: Realities," and a



"Black ops" series called "Star Trek: Phase Three." But after full issues were completed of some of these, Marvel canceled the *Trek* line completely in the early fall of 1998.

THE WILDSTORM ERA

Launched in 1992 as one of the publishing studios that made up the collective known as Image Comics, Wildstorm was headed by superstar artist Jim Lee. In 1998, the company and its properties were bought by DC Comics, whereupon it became a separate imprint for the publisher. Although it had previously published mostly super-heroic, the DC-led Wildstorm now became home to a number of licensed properties, including *World of Warcraft*, *Nightmare on Elm Street*, and *Star Trek*. Unlike all previous publishers, Wildstorm made no attempt to create a cohesive publishing timeline or monthly series, instead—beginning in January 2000 with a *Star Trek: Voyager* special—putting out a seemingly scatter-shot series of four-part mini-series for *Next Generation*, *Deep Space Nine*, and *Voyager*, as well as one-shots and cross-overs for those titles, and solo issues for both the



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original *Enterprise* crew and the first-ever comic appearance of Peter Dinklage's popular Pocket Books series, "Star Trek: New Frontier".

Wildstorm ceased publishing Star Trek comic periodicals in May 2001 with the ending of a *Next Generation* miniseries, though a *Next Generation* hardcover graphic novel by David Blevins actually ended anything original for the line in October 2001, and some stories were collected for trade

paperbacks through October 2002. The Wildstorm run would be the shortest of all of the Trek licenses.

THE TOKYOPOP ERA

By the mid-1990s, the comic book world had fully discovered the diverse range of titles being published in Japan, where comics are collectively known as manga. Many American companies were

translating these works for American consumption; while the practice was not new, the popularity of manga was immense. Originally created as *Mao*, to publish manga anthologies for America, one US company eventually changed its name to Tokyopop. In October 2004, they stunned the comic world by announcing plans to publish English-language Star Trek stories created in the storytelling and artistic style of manga.

DATA CORE

STAR TREK COMICS: THE NUMBERS!

TO DATE, THERE HAVE BEEN 692 (AND COUNTING) STAR TREK COMICS PUBLISHED IN THE UNITED STATES. BUT WHICH PUBLISHER TAKES THE TITLE OF TOP OF THE TREKS?



PUBLISHER

DC
IDW
MARVEL
GOLD KEY
MALIBU
WILDSTORM
POWER RECORDS
TOKYOPOP
WIRED MAG.

COUNT

271
137
11
8
5
29
5
4
1



TokyoPop eventually released four anthology volumes at around 182-208 pages each, beginning with "Star Trek: The Manga - Shoresh Shores" in September 2006 and ending with "Star Trek: The Next Generation: The Manga - Bookends" in April 2009. Some of the volumes featured stories by Bill "Wesley Crusher" Wheaton. Original Series writer David Gerrold, novelist Bruce Ganne, and writer Mike W. Barr (who holds the distinction of having written for almost every Star Trek comic license to date), but most of the other names in the credits were unknown to Trek fans. The sales of the books were slow, and manga popularity was on the decline in America, and Tokyopop never again launched an Enterprise story.

THE IDW ERA

Shortly after Tokyopop had published their first Trek anthology, IDW Publishing, a San Diego-based publisher since 1989, announced that they had negotiated the rights to traditional color comic books for the American audiences. Because so much of the comic industry's sales are now based on trade paperback collections sold in bookstores and online, IDW has chosen to exclusively publish either mini-series or thematic one-shots which can be collected.

Their first title was "Star Trek: The Next Generation: The Space Between", debuting in January 2007. In the time since, they've gone through a diverse publishing program, telling stories from the Klingon and Romulan points-of-view, showcasing events of the Mirror Universe, and featuring stories set in both the Original Series and the Deep Space Nine eras. Their "Star Trek: Assignment, Earth" series showcased the tales of Gary Seven, while in 2009, they adapted for comics Star Trek II: The Wrath of Khan, the sole original cast film that had not previously been adapted for the form. More recently, IDW has begun publishing their first regular Trek series, set in the continuity of the 2006 feature film releases (that film was also the subject of a six-page comic story in Wired magazine in May 2009).

INTO THE FUTURE

What does the future hold for Star Trek in comics? Will we ever see an Enterprise series, or the fan-favorite novelistic Titan series? And how will we read the new comics when they appear? After all, as electronic media has risen, the delivery venues of comics have changed, and most companies now offer digital downloads of their series, as IDW does with their Trek series. And the majority of Star Trek's comic history has been archived in a DVD-ROM set by GFI Corp — "Star Trek: The Complete Comic Book Collection" — and is available for purchase internationally. Now fans everywhere can enjoy Trek comics on their smart phones or iPads... not too far off from reading them on one of the Trek universe's pads, is it?

SOURCE: WWW.STARTREKCOMICS.INFO



Storemags

LIVE LONG AND PROSPER

THE LEONARD NIMOY INTERVIEW – PART II

Star Trek Magazine's exclusive interview with Leonard Nimoy continues! Here, the actor speaks about his photography, retirement, and his plans for the future...
 Exclusive interview by Tara Bennett

VIRTUALLY RETIRED

As Mr. Spock, Leonard Nimoy has virtually traversed the far-reaches of the galaxies, sacrificed his life for the greater good, was resurrected, and even spent a brief amount of time with a younger, alternate version of himself. That's enough to exhaust anyone, so it's no wonder that in April of 2010, Nimoy announced he was ready to retire from the acting and convention appearance portions of his life. However, that's easier said than done, especially when your talent, face, and voice are still in such demand.

"It's all very flattering," Nimoy chuckles about his ever-ringing phone. "I am being contacted almost daily by people about how I might be useful to their project. I did announce that I would not be doing any more convention appearances. However, I may pop up on an occasional TV show or film. I may pop up there, but I cannot say when or how. Again, it's very flattering, but I consider myself retired."

Aside from doing vocal work for the *Star Trek Online MMO*, Nimoy often gets a lot of current sci-fi TV fans asking if his *Fringe* character, William Bell, could return in the flesh one last time instead of just vocally as he did in the show's third season. Sounding open to the possibility, Nimoy says warmly, "I admire the *Fringe* company very much. The actors, the writers, the producers and all the craft people involved. It's a great company.

Below: Photo from the 'Shelina' series by Leonard Nimoy; Main photo, 'Hendel' by Leonard Nimoy.



"MY MOST SATISFYING EXPERIENCES HAVE BEEN THOSE WHERE I'VE THOUGHT OF AN IDEA AND SEEN IT ALL THE WAY THROUGH."

They have wonderful imaginations and they've surprised me with how they have used me. I feel very comfortable with them. It's entirely possible that we'll find some way to have Bell come back."

In the meantime, Nimoy says he's enjoying his more open calendar to work on his philanthropy endeavors with his wife Susan, spending time with his family and immersing himself in his beloved photography projects. Nimoy's reputation as a respected contemporary American photographer has grown exponentially in the last four decades

as his work now hangs in many art museums around the world. He was mentored in the 1970s by Robert Rauschenberg and has gone on to explore many intriguing subjects, from landscapes to the human form in all its natural glory. Today, his photographic work is one aspect of his creative life that many of his mainstream fans still know little about, so Nimoy's been remedying that by showcasing his work in some outstanding exhibitions at the R. Michelson Galleries in Northampton, Massachusetts.

Talking about his creative process, Nimoy says that he prefers to work around a specific theme that ignites his imagination and sparks his thinking. "I don't carry a camera when I go out and about," he shares. "I wait until an idea presents itself that I want to explore. If I was a writer, I'd be writing about these ideas. But

I'm a photographer, so I shoot pictures about these ideas so it's all abstract-based. I don't use Photoshop a lot. I use film and do straightforward printing just exactly the way I shot the picture."

He admits to keeping a collection of ideas that have sprung into his mind over the decades when looking for a muse. "Sometimes I go back and revisit the ideas and if it's still alive, I might go up and do some camera work for it. Or sometimes the idea might be great, but I can't see myself spending the next year working on it organically. Once I make a commitment, like when I was making a Star Trek film, I have to spend a lot of time researching and doing the work to be sure that my interest is enough to sustain itself. My most satisfying experiences have been those



where I've thought of an idea and seen it all the way through."

As to his latest photographic endeavors, Nimoy says he just finished collecting a journey into his archives for R. Michelson Galleries. "The most recent project has been rediscovering some earlier work in my files. I have thousands of images in my files that have never been seen. Rich Michelson is putting together a box collection of about 25 images that have never been seen and the title is 'Eye Contact'. In my earliest work with female figures, I told most of my model is not to look at the lens. Look away, look down, look sideways; it's called the averted gaze. Eventually, I started to change, so more work was about the model herself as an individual and I would ask them to look at the camera. This particular collection of work is a comment on that process I went through."

In the meantime, Nimoy and his wife Susan spend a lot of their time supporting causes in the arts that are near and dear to them. "We have a very broad range of philanthropic interests," he notes. "Susan and I are extremely grateful for what we have been given in the way of opportunity and lifestyle. We try constantly to be aware of that and to try and be helpful to others. We have made commitments to organizations that try to help the arts because we believe that art in culture helps people live satisfying lives. We are interested in conservation and space exploration. The Griffith Observatory [in Los Angeles] is one of our pet projects."

Pausing for a moment, he adds with quiet sincerity, "It's interesting the issue of public philanthropy. We tried to work privately for a very long time, but then we were educated to the idea that if people know that we are giving support to certain ideas and organizations, it encourages other people to do the same. While I don't on one hand like to talk about what we do publicly, it is helpful for people that we are doing it, so other people will do it as well." He smiles, "You want to be private but you also want to encourage."

And that also extends to helping new artists realize their

own form to inspire and challenge. Nimoy explains, "We collect contemporary art and have a very serious collection. We live very happily with it and we are constantly looking at new and exciting art. In my city we go to, we work with the local museums there. There is also an organization called America: Now and Here [<http://americanowandhere.org>] that we support which puts out traveling art shows. They take truckloads of art and set up displays. I think art is such an important part of life," he enthuses.



By pushing his own comfort zone through the arts, Kimmel says he's discovered many things inside himself that he may never have had the courage or perspective to really pursue. He reflects, "When I was a young actor I took work very, very seriously and never thought I would be in comedy. I was always recruited in straight drama. But when I started to explore comedy, I discovered that I enjoyed making an audience laugh, and to hear them laugh. It became a very important part of my work. *Three Men and a Cradle* was the highlight of that and it was a wonderfully beautiful time and we were laughing all the time making that movie. Some comedy also found its way into *Star Trek IV*, where we had some wonderful humor and I enjoyed that a lot. I gave up being so, so, so serious and tried to enjoy it all a little more. It was even a joy and pleasure to discover with the Spock character I could make people laugh just by lifting my eyebrow," he laughs proudly.

Asked what creative outlet has given him the most satisfaction and pleasure, Kimmel thanks for a moments and offers, "Obviously, I've been happy and gratified with my acting and directing career but I'll

**"IT WAS A JOY
AND PLEASURE TO
DISCOVER WITH THE
SPOCK CHARACTER
I COULD MAKE PEOPLE
LAUGH JUST
BY LIFTING
MY EYEBROW."**

go all the way back to 1971. I was under contract at Universal Studios doing occasional TV shows. I was studying photography at the time at UCLA and I wanted to see my work published for the first time, so I was encouraged to write some words to go along with my photographs. I published a book called "You and I", which was a book of poetry and photographs. It was published by a wonderful, small company in San Francisco. The book became enormously successful and well

received, so I was encouraged to write more poetry. I think I probably published five or six poetry books and I was very touched by the response that I got. People wrote me wonderful letters about what my poetry meant to them. I had some people asking permission to use my poems in their wedding ceremonies. I was delighted to know I could touch people in that way as well, and it also encouraged my photography.

"But at the root of all this is my acting career," he reflects, as we wind down our conversation. "Star Trek and the Spock character really opened up so many other avenues for me creatively that I am an eternally grateful guy," he says with all sincerity and a smile in his voice.

As to what he would like to share with his creative brethren out in the world, as they too muster the courage to share their creative visions with the world, Mr. Kimmel returns to the tech that Mr. Spock is so synonymous with as the conduit for his simple message, "On my Twitter account (@JimmyKimmel), I recently shared the comment, 'Love the art in yourself, not yourself in the art.'" And with that he adds, LGAF. A



This is a still shoot for the *Star Trek* movie *Leonard Nimoy*. Photographs featured by kind permission of Leonard Nimoy & R. Michelson Galleries.

Who knows what plot twists rage in the minds of JJ Abrams, Roberto Orci and Alex Kurtzman? We don't, which is why we've dispatched a team of highly trained nano-ninjabots into the Top Secret lair of Bad Robot: their mission - to scour every waste-paper basket and discarded post-it note for random scraps of Star Trek goodness, which we've fed into...

THE STAR TREK MOVIE RUMOR REPLICATOR

THIS ISSUE: THE BRITISH ARE COMING!



THE MIRROR CRACK'D

Brit actor Benedict Cumberbatch, famous for playing Robert Downey Junior in the hit *Sherlock Holmes* trilogy, will reprise the role as an evil Mirror Universe version of Agatha Christie's hard-nosed LA cop. In a plot twist sure to please fans of the great detective, *Stark* will turn to the *Next Generation*'s holographic James T. Kirk for help, after Prime Timeline *Speech* reveals, via mind-meld, that he carried the stored hologram of the master criminal with him at all times. "In case of just such an eventuality."

NO STRINGS ATTACHED

There has been no official confirmation on the rear that all effects work on the movie will transfer from *U2* to the *Prague Puppet Playhouse* in South London, England, with the budget slashed to a *Mickey* (Cocking) (legendary slang for about 100 bucks).

While not widely known for its digital effects work, the *Prague Puppet Playhouse* received outstanding local reviews for its marionette film adaptations of Frank Herbert's *Dune*.



CROSSED WIRES

In other casting news, actor and director Noel Clarke - he played "Mickey the Kid" in BBC America's little-known time travel series *Doctor Who* - will also reprise his former role for the new *Trek* movie. This follows European austerity measures which will see all British TV shows teamed with their US equivalents, in an effort to slash production costs.

Disclaimer: The percentage of words on this page which bear any relationship to fact this issue is approximately: 4.2%

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NEW YORK TOY FAIR 2012

Tara Bennett beams down to the 110th American International Toy Fair.



Where's the best place on Earth to find out the absolute latest and greatest news about what's coming up in the world of Star Trek collectibles and toys? The place to get

first looks at all things Trek is always the American International Toy Fair, which took place this February in New York City. The industry-only show is where more than 550 companies and importers gather annually to show off the hot new products that they will be making available to retailers for the upcoming sales year. Star Trek has been a strong licensing presence at the show for two decades now, so Star Trek Mego visited the show to talk to long-time Trek licensors like Diamond Select Toys (DST), NECA, and licensees like Think Geek, Titan Merchandise, and Bandai, about what they've been providing fans this year and beyond.

DIAMOND SELECT TOYS

As a long-time Star Trek universe collectibles partner, Diamond Select Toys' Marketing Supervisor Zach Oat personally walked us around their showman booth, and let us know they plan to continue creating Trek-themed merchandise, figures, and prop replicas into the future. First off, to celebrate the 25th anniversary of Star Trek: The Next Generation in 2012, DST is expanding their popular, original Trek Mego figures line (created with IMC Toys) to include ST: TNG Mego. The first figures will be available in April 2012 and include Captain Jean-Luc Picard and a Borg drone. They are based on new-sculpts, are

8-inches tall, and come with detailed cloth costumes. Fans of the original Trek Mego's will also get a new two-pack featuring "Mirror, Mirror" Kirk and Spock (including his evil beard) later in 2012.

For those collectors looking to add scaled ships to their collections, Oat says they are still working on new scale ships (U.S.S. Enterprise-B and a Klingon Bird of Prey, although he admits development has been a "long, long process") They plan for the ships to include lights and sounds from the Trek universe, as they have done in the past with other scale models. Speaking of which, he also confirms that fans can get their



NECA

At the NECA booth, National Sales Manager Jonathan Bizzarro told us enthusiastically, "We're all, we are very excited about *Star Trek*! We like to think we were a little ahead of the gaming curve in the fall between movies." To illustrate, he showed us their *Star Trek: Expeditions* card game based on the Abrams' film and created in conjunction with WizKids. "Our *Trek* game has been out for awhile and this is like an episode of *Star Trek* where you play as the crew and you work fully together. But we just released (in February '12) an expansion that brings Scotty, Chekov, and Sulu to the mix, so it brings it to five players."

More recent is their *Star Trek: Fleet Captains*, which debuted in late 2011. Bizzarro explains, "It sees players immerse themselves into an original season of *Star Trek* in which the Federation faces off against the Klingons. "You have a fleet of up to 12 ships that are fighting, exploring, or out on missions. As you explore regions of space, you have Encounter Cards so you might see the Tribbles, or the Travelers might show up, or any number of wacky things happen, and it's all *Trek* mixed together. It's gotten a lot of good reviews. The number of people who have said this is the best *Star Trek* game ever, which I believe it is as well, is phenomenal. It's doing really well for us."

Bizzarro says they are also expanding their *Trek* Heroclix collection too. "These are new, painted *Enterprise* and *Albion* of *Trek* ships. They are sold for \$5.00, are random, and fully compatible for the HeroClix system which means technically you could play *Saperstone* versus the *Enterprise*. They come as six different Klingon versions and 12 Federation ships, including the *Reliant*."



1:2000 scale U.S.S. *Enterprise-D* now via Japanese import in conjunction with Aoshima, but in 2012 they are rebossing the D and the "All Good Things" D, with the third nacelle.

In the meantime, Dat reveals they are "bringing back our *Star Trek* Minimates with an original *Trek* Minimate *Enterprise*. The command chair detaches so you can display it separately, and it will come

with mini Kirk and Scotty. We'll see how it does, but we have a lot of things in development that we just have to release but we wanted to try this to gauge fan interest." The ship will release in mid-2012 and if interest is strong, Dat says they hope to announce more *Star Trek* items at San Diego Comic-Con in July 2012.



TITAN MERCHANDISE

Titan Merchandise is expanding their popular Masterpiece Collection of Busts to include *Star Trek* in 2012, with several amazing 8-inch polystone resin statues featuring original *Trek*'s Captain Kirk with his phaser at the ready, and Mr. Spock in his blue science officer's Starfleet uniform with tricorder and phaser. From *SD: TNG*, there's Captain Jean Luc Picard in order mode and (last but not least) the gorgeous sculpt of Ricardo Montalban's iconic villain, Khan Noonien Singh from *Star Trek II: The Wrath of Khan*. Kirk was released in February 2012 and the rest roll out into 2012 for about \$79.99 each.



Storemays



THINK GEEK

Innocent collectibles Think Geek added Star Trek to their collection of outside-the-box items in 2011, with their Star Trek Enterprise Pizza Cutter, and products aimed at younger diners – the light-up Baby Yoda and Enterprise feeding spoon! They also showed off their new original Trek Door Chime, which uses the sound effect samples from the original series to let you know when an alien (or human) has come a’rattin’. Even better from their catalog is their A.S.S. Enterprise plush spaceship that will let you smuggle with your favorite hero Federation exploration ship like you’ve always dreamed of (or maybe not). Look for the Door Chime now and the plush later in 2012 on their website: thinkgeek.com

Pictures: thinkgeek



HASBRO

With the announcement that Hasbro have won the master toy license for the long-awaited JJ Abrams–directed sequel, the company is unleashing a host of new products. If you like block building, then their Kne-0 line is going to be on your wishlist for 2013, with their new Star Trek movie-themed building sets. According to Hasbro, the line will include “fantastical spaceships and legendary characters from the franchise and new Kreon figures in the likeness of popular characters.” Their teaser image shows little block-iness figures of Chris Pine’s Kirk and Zachary Quinto’s Spock which tie into the May, 2013 J.J. Abrams directed Star Trek sequel.

With robust interest in the Trek world still very present, and companies and collectors gearing up for the new movie, fans can feel confident that their Trek collectors won’t be found wanting any time soon. Now the tough part is going to be budgeting our bank balances to collect enough credits to buy all of this incredible stuff!

storemags.com
win!

We're giving away this fantastic Mr. Spock Maxi-bust, from Titan Merchandise's *Star Trek* Masterpiece Collection!

The Mr. Spock Maxi-Bust celebrates Leonard Nimoy's legendary performance as one of the greatest *Star Trek* icons of all time – the unforgettable half-human, half-Vulcan science officer Mr. Spock. This is an incredibly detailed piece with a note-perfect replication of Spock's Starfleet uniform, transporter, and phaser. Every nuance of Spock's eternal, logical curiosity are captured in this astonishingly detailed polystone bust, standing 8" tall and 5" wide.

To win, all you have to do is answer the following question correctly.

Which of the following is the age-old test of a Vulcan's maturity?

A) Kol-if-fee B) Kahs-won C) Koorn-ut-so

Email answer A, B, or C to stampedecontest@titanmerch.com, or send it as a postcard to: (US readers) *Star Trek* Magazine, Titan Magazines, 2815 Rosehall Lane, Aurora, IL 60009; (UK readers) 344 Southwick Street, London SE13 8UR. Don't forget to include your full name and postal address.

Closing Date: August 31, 2012. For full terms and conditions, please visit www.titanmagazines.com/lookcamp



The *Star Trek* Masterpiece Collection range of officially-licensed, limited edition statuary from Titan Merchandise, is available from Forbidden Planet, Entertainment Earth, and other specialist retailers. US \$99 \$79.99, UK RRP £59.99. For more information on Titan Merchandise products, please visit www.titanmerchandise.com. For up-to-the-minute updates, follow Titan Merchandise on Twitter @titanmerch.

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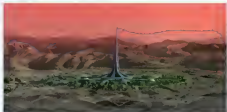


REVIEWS **BLU-RAY**

STAR TREK: THE NEXT GENERATION – 'THE NEXT LEVEL' BLU-RAY

They say that, upon his demise, Walt Disney had his head stored away in deep freeze, in the hope that future generations might be able to reanimate him. Thankfully, the makers of *Star Trek: the Next Generation* did not resort to such drastic measures to preserve their cast and crew, otherwise the *X-Men* movies would have been short one mobility-challenged telekinetic patriarch.

Instead, they opted to store every frame of the *Next Generation*'s 176 episodes in the kind of atmospherically balanced underground vault that could easily play host



to a Bond villain. Now CBS has begun work on a full HD restoration of all seven seasons, and where better to begin than at the beginning, and a bit later, and then somewhere roughly five sevenths of the way through, with teatime Blu-ray release 'The Next Level'.

Star Trek Magazine was fortunate enough to view the newly spruced up "Encounter at Farpoint" at a special screening in the depths of London's Soho, introduced by two of the most genial Klingons in history (one was called Stewart. He had a business card), and we were mightily impressed by what we saw. The *Enterprise-D* has never looked so good. Ever.

From the LCARS-styled menu onwards, it's clear that a great deal of care has been put into this restoration. The picture is pin-sharp, the colours vivid and lively. It looks as good as any modern movie, and the 7.1 Surround Sound is totally immersive. The difference in quality to episodes currently running on cable in the UK – a muddy NTSC to PAL standards



conversion – it's vast, and the foresight of Paramount and CBS to store the original negatives so perfectly is to be applauded. The exemplary work of the team that put this Blu-ray together has given new life to an episode that now belies its age. "Farpoint" could have been shot on a soundstage weeks ago, let alone the quarter of a century that has actually passed.

Watching a preview disc on a regular TV with the original stereo soundtrack was no less enjoyable. The other episodes chosen for this teaser release are excellent companion pieces to "Farpoint", reminding us just how good the Next Generation got, so quickly. While "Farpoint" is tasked with building the foundations in an occasionally clunky pilot, heavy on exposition and character introductions, season three's "Sins of the Fathers" reveals in the show's by then well-developed continuity. It may echo the courtroom stylings of Perry Mason, albeit transported to Klingon homeworld

Qo'noS, but it's such good fun I didn't even notice the 13 seconds of upconverted footage that the disc's menu apologises for in advance. The fifth season episode "The Inner Light" is as fine a slice of proper science fiction as you're ever likely to see on prime time television, and it's a genuinely moving piece of drama – even if the new HD picture reveals the inadequacies of latex as a means of aging actors.

If you already own every episode on DVD, this teaser disc may have you counting the cents, with thoughts of an upgrade invading your mind like a plague of Borg. Just imagine how good 'The Best of Both Worlds' is going to look! We can't wait.

Words: Christopher Cooper



REVIEWS BOOKS

STAR TREK VANGUARD:
STORMING HEAVEN

By David Mack

"Vanguard is under siege. Surrounded by enemies, Admiral Nagara sends the scout ship Sagittarius to find an ancient weapon that might be the Federation's only hope of stopping the alien threat known as the Sheldai..."

If you're going to end a book series, then end it with a bang – and *Storming Heaven* is definitely a bang (with, sadly, just a little whinger).

At almost 400 pages, Mack deftly wraps the eight-book Vanguard series, with the station under siege, surrounded by enemies. Admiral Nagara sends the scout ship Sagittarius to find an ancient weapon that might be the Federation's only hope of stopping the alien threat known as the Sheldai and the Klingon homeworld is wracked by scandal. The Romulans are up to their usual chicanery and the

Thelians... well, the Thelians are just downright dangerous, and Vanguard looks set to pay the ultimate price for messing with them.

Wearing a story that includes appearances from the likes of Captain Kirk and Councillor Gorkov, and a plot that finally brings an end to the Sheldai threat, Mack is as ever on fine form, delivering some stunning action sequences as the Federation tries to save Vanguard, alongside his usual patent-pending character moments.

There's more than enough 'bang' in this novel to satisfy. The whinger? That's this reviewer wishing there had been more to this series, noting the use of the dreaded "reset" button that tags another licensed Star Trek fiction series to rest. As ever, though Mack does leave some doors open and the hope that we



might yet see some characters again is definitely there in the closing chapters.

Vanguard ends on a high with this final volume. It's been a terrific ride.
John Freeman

If you've already read the novel, then check out Mack's blog for some looks behind the scenes into the development of the saga: www.davidmack.pro/blog



STAR TREK: DESTINY

By David Mack

"Ninfa decade after the Dominion War and more than a gear after the rise and fall of Praetor Skirwan, the galaxy's greatest scourge, the Borg, returns to wreak havoc upon the Federation – and this time, its goal is nothing less than total annihilation."

Longtime Star Trek Magazine readers will already know how much I enjoyed the Borg-filled Destiny trilogy first time around, but if you missed it then I thoroughly recommend picking up this collection. While there are no major changes to the original, Mack tells us this version is "80 per cent less Skirwan and has 75 per cent fewer swirly, snakes, and grins".

The story spans every Star Trek generation, from the *Enterprise* years

and into the 24th Century, laying the seeds for some of the current novel continuity and the development of the T'Polian Pact threat. Perhaps most importantly, it gives the Borg an 'origin story' – and brings their message to a mind-blowing conclusion as far as the Star Trek novels are currently concerned. (Whether that will hold remains to be seen, of course).

With an invasion story that leaves Starfleet decimated, a major character killed, Seven of Nine transformed, and both Captains Picard and Riker's expectant fathers, what more do you need to know to be persuaded to pick this up? Make it so.

John Freeman

REVIEWS COMICS



STAR TREK ONGOING #5 AND 6 "OPERATION: ANNIHILATE, PARTS 1 AND 2"

Writer: Mike Johnson Artists: Joe Corroney and Joe Phillips

As IDW further explores the fertile new ground of Trek's alternate timeline, the comic has re-imagined two classic TV episodes, "The Galileo Seven" (Issues 3 and 4) and "Operation: Annihilate" (Issues 5 and 6). While Uhura's rebellion to save her lover, Spock, was a welcome spin on the original "Galileo Seven" episode, and we got our first taste of how different the timeline of this new Star Trek universe is, we really begin to see some major changes to much-loved characters with the "Annihilate" tale.

Kirk comes face to face with the ghosts of his past, when a rescue mission results in him with the last person he expects to see: his brother. Kicking off

with a flashback to the convoluted sequence in the 2009 movie, the issue soon dives headlong into events on a beautifully re-designed planet Deneva. Kirk, Spock, and McCoy investigate the fate of the colony, its members again driven insane by the strange parasitic life forms and again showing that even in this universe, Starfleet is happy for its key officers to be the first to go into a potentially dangerous situation.

Ripples like this aside, Johnson is in his stride here, exploring the very different characters of this universe's key characters, particularly Kirk, and the art delivers some great action sequences.

John Freeman





STAR TREK ONGOING #7 AND 8 "THE VENDETTA CONSPIRACY, PARTS 1 AND 2"

Writer: Mike Johnson Artists: Joe Corroney and Joe Phillips



With "The Vendetta Conspiracy", IDW offers us an all-new Vulcan story, set soon after their planet's destruction in the 2009 movie, which may or may not tie in with events of the next movie. While Vulcans struggle to survive in the wake of their homeworld's destruction at the hands of rogue Romulans, some believe that the logical response can be summed up in one word: revenge.

Although the idea of Vulcans being driven to such emotions might send jitters down the spine of some fans, it's often forgotten the Romulans and Vulcans are divergent parts of the same species. Kirk and crew becoming involved in a race against time to thwart a



renegade Vulcan plot to destroy Romulus doesn't seem that unlikely to me, given that Romulans destroyed the Vulcan homeworld, even if it was Romulans from an alternate future. Plus, we get a welcome guest appearance from Sarek of Vulcan, Spock's father.

Along with clever reimaginings of televised adventures, we're really seeing a very different and intriguing new timeline here, and it's clear the creators on this book, backed by input from Roberto Orci, are having a blast. **John Freeman**



STAR TREK/LEGION OF SUPERHEROES

Writer: Chris Roberson Artists: Jeffrey and Philip May

Early issues of this six-issue cross-over mini-series were hampered, I felt, by a huge amount of exposition, as the creative team had to reintroduce characters from two very different universes. The ball stung, with Rik alined with the Legion to try to save both their futures, only really began in issue 4, by which point I suspect some readers may have given up on the book. This is a shame, because Robinson has constructed a clever

take striking DC's Vandal Savage as a villain, who Kirk also recognizes as the immortal fiend from the TV episode "Requiem for Methuselah." The series looked set to be moving to a spectacular conclusion by issue 4, with more twists promised. This is a slow burn, with some inconsistent characterization (Ulrich didn't gel for me) but, in hindsight, ultimately worth a look.

John Freeman



COLLECTIONS

If that's not enough *Star Trek* to miles for you, then IDW has also released a number of special collections over the past few months. *Star Trek Classics, Volume 2: Enemy Denote* collects three *Star Trek: The Next Generation* tales ("Perchance to Dream," "Embrace the Wall," and "The Killing Shadows"); the *Star Trek 100-Page Spectacular 2012* collects several stories, including the misdeeds of a tragic and heroic captain and the story of a mischievous alien intent on causing mayhem.

Finally, if you've come late to the new *Star Trek* universe party, then the first tales from IDW's alternate universe *Ongoing* title have just been collected in *Star Trek Volume 1*.

Star Trek Classics, Vol. 2: Enemy Within

274 pages, ISBN 578-1-61377-131-0

Keith R.A. De Camille,
Christopher Golden,
Tom Siegel, and
Scott Clencie (writers)
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Bischoff, Dave Hoover,
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STAR TREK

— ONLINE —

UNEXPECTED HONOR

BY CHRISTINE THOMPSON

The room was warm and cluttered, with shelves packed with old books printed on paper and a large antique desk stacked with pads and schematics. Sunlight streamed in leaded glass windows open to catch the afternoon breeze, and he could hear the idle chatter of students in the quad outside.

Shon had spent more time on Earth than he had on any other planet but Andoria, but he was still uneasy here. The heat was tolerable and after a while he had become accustomed to the food, but there was something about it that just didn't feel right to him. It was like being on a holodeck — almost perfect, but still unreal.

EVERYONE WAS SO
VERY SORRY ABOUT
WHAT HAD HAPPENED
AT THE VEGA COLONY,
BUT SYMPATHY
WOULDN'T BRING TRESS
AND SAMA BACK.
NOTHING EVER WOULD.

Or maybe it was what he was here to do that was making him uncomfortable, Shon thought. He listened to a clock ticking loudly on the mantel, and wished again that he had stayed on Earth Spacedock.

His mind made up, Shon turned to leave just as the door opened and his host entered. The man was tall and trimly-built, with gray

streaks at the temples of his dark, slicked-back hair. His high-collared blue shirt and tweed jacket gave him the look of a professor, but his pale, reflective skin and distinctive yellow eyes were recognizably with the illusion.

"Apologize for making you wait," Data said pleasantly. "I was called away to the Bayshore Institute this morning and there was a delay at the transport station."

"No need to apologize," Shon said. "In fact, if you would prefer, we can reschedule."

"Nonsense! Please, sit. Can I get you something?" Data opened a door in what had looked like an oak cabinet to reveal a small replicator nestled into a wall niche. "Tea, Earl Grey," he said.

"No, I..." Shon stopped. "I'm sorry, but you do, I mean... do you eat? Because I hadn't realized that..."

"I do not require sustenance," Data interrupted. "Nonsense, I have modified my systems to process organic substances. I find it makes people more comfortable." He set two cups on the desk, and then paused. "The tea is a reminder of an old friend."

"Thank you," Shon said. "We met once before, do you remember? At the conference on Starbase 35."

"Of course. You were with the Undine task force," Data drank his tea. "I heard what happened at Vega. You have my sympathies."

"Thank you," Shon said shortly. He was tired of condolences. Everyone was so very sorry about what had happened at the Vega Colony, but sympathy wouldn't bring Tess and Sama back. Nothing ever would.

After a long moment, Data broke the silence. "I appreciate your visit, Captain, but I find it unlikely that you came all the way to Oxford for a social encounter. What do you require?"

Shon's antennae twitched. "I wanted to talk to you before..." He stopped. "I have a decision to make."

"Yes, about the new ship," Data said. "Congratulations. Being offered command of the *Enterprise* is quite an accomplishment."

"How did you know?" Shon asked.

Data smiled, thinking of friends. "I still have contacts at Starfleet Command," he said.

Shon stood. "Then this will be easier. I'm going to turn it down. The *Enterprise*."

"Why?"

"Because you're the captain of the *Enterprise*," Shon answered. "That's the way it should be."

"I served for more than thirty years on the *Enterprise*," Data replied. "My time there, both as a crew member and as her captain, was the most meaningful of my existence, and I would not be the being that I am without it. But it is also a time that has passed."

"A new *Enterprise* needs a new captain."

"You don't think that anyone blames you for the incident during the F's last mission?" Shon asked. "No one dies. You completed an impossible task and brought your crew home."

Data paused. "What happened in field space was regrettable, but necessary. The mission turned the tide with the Undine. We stopped a war."

"And saved millions," Shon said. "You are the bridge of a new *Enterprise* would be a symbol to the entire Federation—in the entire quadrant!"

"I'm not a symbol," Data said. "All I ever wanted to be was..."

"Human," Shon answered. "The Madden case is required reading at the Academy."

"That is what I wanted then," Data said. "Humans have many admirable qualities. I see now that simply emulating that which I admire is not enough."

"That's why you should be on the *Enterprise* again," Shon argued. "I



don't look at the galaxy like you do. You see experiences—I see potential threats. I'm a tactical officer, not an explorer."

"There are those in Starfleet who would argue with you," Data said. "According to your record, you served with distinction on three deep space exploration missions and participated in fourteen first contacts."

"However," Data continued, "has it occurred to you that perhaps Starfleet needs a captain like you on its flagship? This is a time of war, Captain Shon, and the *Enterprise* will face many dangers. You will need to be a soldier, a diplomat, and an explorer if you intend to survive."

Shon turned to face Data. "You may be right," he said. "But how do I know when to be a soldier and when to be a diplomat?"

"That comes with experience," the android replied. "If you are seeking advice, I can only tell you what another officer on another *Enterprise* once told me."



"I DON'T LOOK AT THE GALAXY LIKE YOU DO. YOU SEE EXPERIENCES – I SEE POTENTIAL THREATS. I'M A TACTICAL OFFICER, NOT AN EXPLORER."

"Which is?"

"Treat the Enterprise like a lady, and she will always bring you home."

She was a good choice, Data thought after his guest departed. He would be strong enough to survive the challenges to come, but humble enough to know that he would need assistance.

He briefly considered the emotion that rose unbidden before filing it away for future consideration.

Was it regret? Nostalgia? Data found he was unable to identify it to his satisfaction.

Curious. He would mention it to Deanna the next time he saw her.

Heading to a small oak door in the corner of the room, Data slid a decorative panel aside to reveal a modern locking mechanism. He rapidly entered the passkey and then entered an expansive cybernetics laboratory.

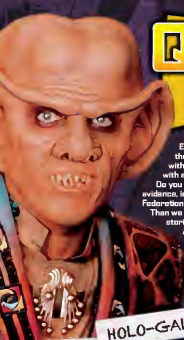
On the table sat an android in a mustard-colored jumpsuit whose dark hair and pale skin reflected Data's own. Its cranial access port was open.

Data registered a fleeting sadness. Although he was eternally grateful for a second chance at life, the price of that chance had been high.

Data picked up a probe and gently activated one of the sealed android's postbiome circuits.

"Hello, brother," Data said.

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HOLO-GALLERY

This is an imaginary design for either the old timeline beyond Picard's era or the B universe flick ... (I leave both!)

Marley McInnes
New Zealand



BATCHELOR PARTY

A few years back, I decided to make a giant leap for mankind and be the best with my beloved. And that meant a bachelor party! With a group of my best buddies, we headed for the holiday island of Ibiza, planning a long weekend of partying. Only, my pals knew I was a Trekkie and decided that I'd have to follow Starfleet regulations the whole time.

This is me, on the most logical bachelor party ever. Live long and prosper.

Mike McKee





HAILING FREQUENCIES

This is John and Maria Jase with Mia Gredeschik and Lolita Virgo. They performed some great songs at the convention's star gala.

John, Maria Jase, and Nicky Texeira

COSPLAY CHALLENGE

THIS ISSUE: UNLEASH YOUR INNER FERengi

WINNERS

Ferengi Fans Norm and Denise Uddel meet Quark himself, Armin Sharmston, at USS Nautilus WCC 55456



Here are a couple of pics of the make-up job and costume construction I did a few years back for Halloween. We got plenty of Thomas all night. Pictured are Philip Polimeni as Quark, Adam Nien as Grand Nagus, and I, Thomas VI Burns, as a Klingon (I was a little too tall to be a Ferengi).

Thomas VI Burns
New Orleans



MY LIL FERengi

Nathan Lyke

COSPLAY CHALLENGE

Help us celebrate Star Trek: The Next Generation's 25th anniversary by dressing up as your favorite character, as we attempt to recreate the bridge crew of the Enterprise-D. There's a top prize for the winning costume.

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With a new *Star Trek* movie in the works, the Blu-ray remastering of *The Next Generation* proving a hit, and a brand new *Enterprise* exploring virtual worlds and cyber-civilisations, one thing you can count on is that *Star Trek* historian Larry Nemecek will continue his ongoing mission to parse your puzzlers, query your quandaries, and juggle *Trek* canon with production reality.

Send your mind-bending *Star Trek* paradox posers to startrekmagazine@titanemail.com, or via larrynemecek.com

How did Genesis-clone Spock of *ST IV* remember saying "I have been... your friend" to Kirk? The *ST II* Spock had said it after he downloaded his back-up *Amra* into Bones... We knew the ship was in danger in *II* before he went into the chamber, so it makes sense he asked about the ship—but he was already behind the containment wall when he said the "friend" line.

Jon Adams

You are correct, sir: Spock's "betro dump" to McCoy did indeed predate his uttering the famous line to Kirk as the Vulcan was crumpling up, dying from unshielded warp core radiation, but ponder this: As it was about the last thing uttered by Spock before his death, there's nothing to say there may be some short-term lingering memory engrams hanging on here. In other words, in terms of his memory, perhaps it's a case of LIFO—"Last In, First Out"—as far as the last thing clanging in the memory buffer that might be the first thing to reassemble, on the most simplistic level.

I mean, we are talking about reconstitution on a sub-molecular level, and the whole "Vulcan mysticism" of *fal-tor-pen*. Given all that, how far behind can a simple memory echo be?



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